

FILM FUN

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RIO
GRANDE
AND
GLORIOUS!



1933 WILL BE FAMED FOR ONE PICTURE!

HELL BELOW

with ROBERT

MONTGOMERY

WALTER HUSTON

MADGE EVANS

JIMMY DURANTE

Directed by

JACK CONWAY



Every year one picture leaps out of the parade of pictures to startle, amaze and thrill the world! For months Metro-Goldwyn-Mayer has secretly prepared for you a dramatic spectacle more ambitious than anything yet undertaken by this producing organization. Previewed in Hollywood as this magazine goes to press it is acclaimed as greater than "Hell Divers." Watch for it!

A METRO-GOLDWYN-MAYER PICTURE

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No onto 20. 8/7/2009

We Want
YOU
TO TRY THE
PERFOLASTIC
GIRDLE
FOR 10 DAYS
AT OUR EXPENSE

... if
YOU DO NOT
REDUCE
WAIST AND HIPS
3 INCHES IN 10 DAYS
... it won't cost
you one penny!

"I have
REDUCED MY HIPS 9 INCHES"
... writes Miss Jean Healy

TOO miraculous to be true? That is what they all say until they try it. Then they tell us "I reduced 9 inches"; "I reduced from 43 inches to 34½ inches"; "The fat seemed to have melted away" and so on through hundreds of enthusiastic letters.

- You don't have to take our word for it. We want you to try it. Test it yourself for 10 days absolutely free. Then, if, without diet, drugs or exercise, you have not reduced at least 3 inches around waist and hips, return the girdle and your money will be refunded, without question, including the postage!

Reduce Quickly, Easily, and Safely!

- The massage-like action of this famous Perfolastic Reducing Girdle takes the place of months of tiring exercises—with every move the marvelous Perfolastic Girdle with its massage-like action gently eliminates surplus fat, stimulating the body once more into energetic health.
- And it is so comfortable! The perforations ventilate the body, allowing the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping the body cool and fresh at all times. There is no sticky, unpleasant feeling. A special adjustable back allows for perfect fit as the inches disappear.

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- Act today! Away with the excess fat that makes the smartest, most expensive dress look dowdy! Each day you delay sending for a Perfolastic Reducing Girdle is a day of beauty thrown away. Read what these four women say about Perfolastic—they have found new beauty this marvelous, quick, safe way. What Perfolastic has done for them it will do for you so simply, so quickly, that you will wonder how you ever endured those excess pounds.

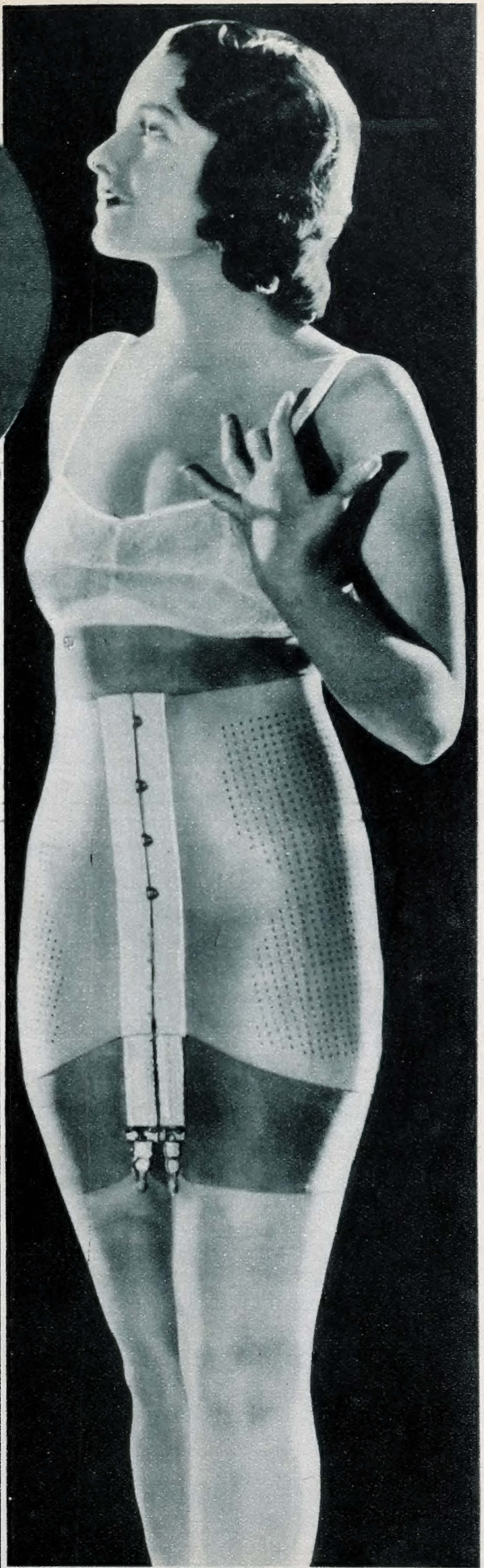
"REDUCED HIPS 9 INCHES"
It seems almost impossible, that since last May when I first started wearing your corset my hips have been reduced nine inches. This reduction was made without the slightest diet.
Miss JEAN HEALY

"FAT MELTED AWAY"
Before wearing the Perfolastic girdle, I was so heavy about the hips—after its continued use for a year the fat seems to have melted away. It prevents the accumulation of fat around hips and waist.
K. McSORLEY

"MASSAGES LIKE MAGIC"
Have really reduced five inches through the hips and two and one-half inches in the waistline—the most marvelous secret is that it massages like magic, even while you are breathing.
Miss KAY CARROLL

"REDUCED FROM 43 TO 34½ INCHES"
I ... measured 43 inches through the hips, and weighed 135 pounds. In one year I was down to normal, weighing 120 pounds, measuring 34½ inches around the hips.
Miss B. BRIAN

Mail the coupon today for free Booklet, sample of the ventilated Perfolastic rubber fabric and full details of your 10-day trial offer.



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It's A Fact!

M-G-M chorines, examining this giant reflector used in *Hollywood Premiere*, are informed that no matter how capably a girl may dance, some electrician is always casting reflections on her work.



Dorothy Burgess is having a grand time with her pet Simian in this scene from *What Price Decency?* an Equitable picture. She says it's more fun than a barrel of monkeys.

MARLENE DIETRICH is going in big for men's attire. Her tailor recently completed six suits for the glamorous German gal. There ought to be a law against hiding Marlene's gorgeous limbs under anything so unromantic as a pair of trousers.

Will Rogers hasn't a telephone in his home. Will likes privacy—and gets it.

Dorothy Wilson, the Cinderella gal of the movies, had no ambition to go on the screen . . . but someone saw her behind a typewriter and decided she'd look nicer in front of a camera . . . she likes Somerset Maugham's novels, long trips and thousand-island dressing . . . hates carrots, painted finger-nails and overshoes . . . she's five feet two and weighs 103 in her you-know-whatties . . . prefers buttermilk to gin and likes men who talk about themselves.

Legend tells us that Rome wasn't built in a day, but carpenters for The Sign of the Cross tacked the Holy City together in exactly 23 hours.

James Cagney began his theatrical career as a female impersonator.

There's a cockroach named Wellington in Today We Live, Joan Crawford's new picture. It's not his real name—just an affectionate tag the cast has given him. Incidentally, Gary Cooper is playing opposite Joan in this one.

Clark Gable, who started the turtle-necked sweater fad, now has all the Hollywood lads sporting berets.

And Charlie Ruggles wonders if you've heard the rheumatism song: Now You're In My Arms.

The Marx Brothers insist that pictures of them should be captioned: reading from laugh to riot.

Ricardo Cortez is a New York lad who broke into the movies back in the days when the boom was on for Latin types . . . he's not nearly as Latin as he looks . . . has worked in every studio in Hollywood . . . weighs 175 pounds and is six feet one with his hat off . . . loves horses and polo, but can't stand spinach.

Among sound technicians, George Arliss is known as a "smacker." It's no insult to George; it merely means his kisses are so loud they have to be softened by the sound man before they are transferred to the screen. That's hard to believe of George.

And you'll probably be thrilled to know that the paste jewelry worn by Mae West in She Done Him Wrong would be worth—were it real—two million dollars!

BEBE DANIELS has had one of the strangest careers in Hollywood . . . she has starred in pie-throwing slapstick, heavy drama and musical comedy, and has appeared in more productions than any actress you can name . . . her hobbies are remodeling homes and buying shoes . . . is rated as one of Hollywood's wealthiest women . . . has been offered several radio contracts . . . flies her own plane . . . and thinks babies are more fun than anything.

Ivan Lebedeff carries a walking stick with a tiny watch imbedded in the knob.

And Katharine Hepburn's newest trinket is an umbrella which folds up to the size of a fountain pen. It doesn't write, however.

Joe E. Brown has purchased a one-third interest in the Kansas City (Continued on page 51)

**Come Aboard,
Folks!**

**The Showboat's
in Town!**



Charles Winninger,
who plays
"Cap'n Henry"
on the
Maxwell House
Showboat hour.

HOWDY, HOWDY, FOLKS! Step right on board a new kind of showboat—the showboat of the radio stars! Not a real river craft, folks, but a magazine that will sail your imagination right into the broadcasting studios where you can see your radio favorites and know what they're really like!

It's a grand experience and you'll never regret the trip. The April cruise is now on the newsstands. Just look at this itinerary!

BACKSTAGE ON CAPTAIN HENRY'S SHOWBOAT. An article with a real thrill which shows you just what goes on behind the Maxwell House Showboat microphone. Cap'n Henry, Lanny Ross, Mary Lou, Jules Bledsoe and all the rest of the company will be on hand.

NO HANDICAP TOO GREAT. The inspiring story of Jane Froman who overcame the worst possible obstacle a singer could have!

A GLIMPSE OF MYRT AND MARCE. Girl friends of the air—mother and daughter in real life!

THE INSIDE STORY OF RUBINOFF AND HIS VIOLINS. All about the man who takes Eddie Cantor's good-natured kidding every Sunday night.

THEY CAN'T FIRE HER. An amazing story about a radio fan who pays \$600 a week to keep her favorite program on the air!

And many other articles about your favorites, including big stories on BING CROSBY, KATE SMITH, VINCENT LOPEZ, and a host of others. All the news and gossip of the studios and scores of pictures—posed portraits and informal snapshots—of the stars you hear but never see.

Don't miss this cruise, ladies and gentlemen. You'll have a corking good time. Get an April issue today and step right up the gangplank of—

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THAIS, by Anatole France. Illus. by Arthur Zaidenberg. To Thais the supreme courtesan came a hermit monk out of the desert, intent upon the salvation of her soul. Thais the charmer with all the allure of the woman of the world—the monk starved, famished, an ascetic hermit. What happens? Only Anatole France can tell you properly. Only these specially designed pictures can carry the tale to you. A \$5 book value. Our Bargain Price, postpaid, \$1.

THE GIRL WITH THE GOLDEN EYES, by Honore de Balzac. Illus. by F. J. Butera. Here is the strangest innocence ever chronicled by man—a tale that would have immortalized Balzac had he written no more. A beautiful creature born on the borderline of the sexes, imprisoned by a woman, hopelessly in love with a man. How the lovers meet and finally achieve their mutual desires, makes this amazing story the most exhilarating of its kind. A \$5 book value. Our Bargain Price, postpaid, \$1.

AGAINST THE GRAIN, by J. K. Huysmans. Introduction by Havelock Ellis. Illus. by Arthur Zaidenberg. Here is a strange story of mental illusion—such as never before has been set down on paper. This is a startling book that will entrance the jaded reader of mediocre literature—an organized pandemonium of sensations, sounds and ideas. Zaidenberg, the artist of this volume has work permanently exhibited at the Metropolitan Museum. A \$5 Book Value. Our Bargain Price, postpaid, \$1.

A SENTIMENTAL JOURNEY, by Laurence Sterne. Illus. by Mahlon Blaine. A rich literary gift out of the past in which a clergyman chooses to write of love despite the strictness of his calling. The favorite book of scores of the world's scholars, loved for its matchless style which presents all the weaknesses of human nature and the joys of forgivable pleasures with a strength and slyness peculiar to the writer. Blaine the artist is a famous painter of gargoyles. A \$5 Book Value. Our Bargain Price, postpaid, \$1.

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LEO TOWNSEND
Associate Editor

LESTER C. GRADY
Editor

MAY NINOMIYA
Associate Editor

POSED BY LUPE VELEZ, APPEARING
IN "HOT PEPPER," A FOX FILM.



Many a girl doesn't mind living in a fool's paradise, states Lupe, so long as the fool pays the rent.



POSED BY ANDY DEVINE AND VINCE BARNETT IN "THE BIG CAGE," A UNIVERSAL PICTURE.

First Peeping Tom—I sure wish I had the key to that babe's apartment!

Second Peeping Tom—So you could call on her?

First Peeping Tom—No, so's it wouldn't be in the keyhole all the time!

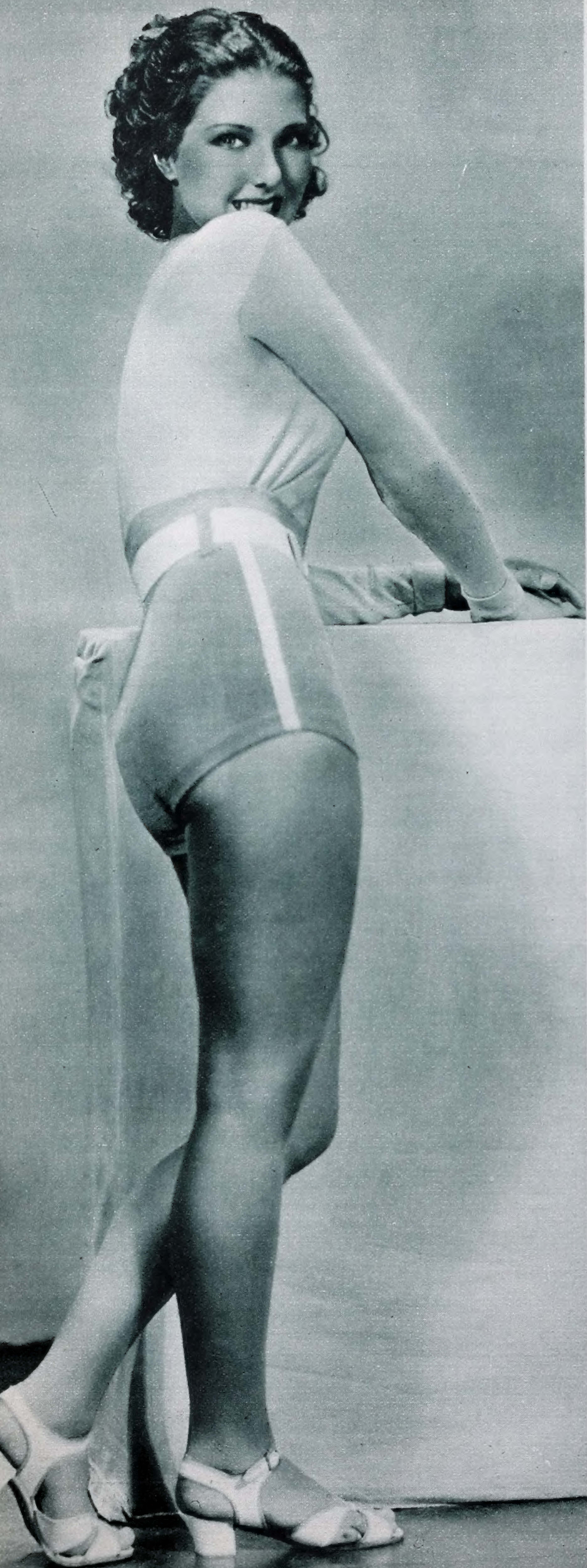


POSED BY SHIRLEY GREY AND ALLEN WOOD IN "FROM HELL TO HEAVEN," A PARAMOUNT PICTURE.

Hubby (an assistant director)—I lost my job because I did too much yessing.

Wifey—Too much yessing to a director?

Hubby—No, to a friend who was buying me drinks!



POSED BY JEAN PARKER, APPEARING IN METRO-GOLDWYN-MAYER PICTURES.

"What kind of a chaser would you like, ma'am?" asked the bartender of the old maid. Who, believe Jean or not, replied, "A woman chaser!"



POSED BY ROSCOE ATES AND A PLAYER IN "HEROES FOR HIRE," AN RKO-RADIO PICTURE.

Senior—Then playing around with us boys is the reason you failed in philosophy?

Co-ed—Yes, you made me late for a petting date with the professor.

POSED BY FAITH BACON, APPEARING IN BROADWAY REVUES.

The struggle for success in Hollywood is heart-breaking, Faith has been told, some girls having to break the hearts of at least three directors before getting a job.



POSED BY ANDY CLYDE, FAY PIERRE AND A PLAYER IN "A FOOL ABOUT WOMEN," AN EDUCATIONAL COMEDY.

"How did you enjoy the trip to Niagara Falls, handsome?"

"Fine! I couldn't hear my wife talk all the time we were under them!"





POSED BY GINGER ROGERS, RUBY KEELER, UNA MERKEL AND PLAYERS IN "FORTY-SECOND STREET," A WARNER BROTHERS PICTURE.



"I was out in my uncle's apple orchard last fall and was very much disappointed in it."

"Why, were the apples too green?"

"No, but the boy with me certainly was!"

POSED BY LILLIAN ROTH AND PLAYERS IN "LADIES THEY TALK ABOUT," A WARNER BROTHERS PICTURE.

"I spent last evening with Willie Playboy and believe me his stock went down a lot."

"Yes, you probably drank at least half of it."



POSED BY GINGER ROGERS, FARINA AND JOE E. BROWN IN "YOU SAID A MOUTHFUL," A FIRST NATIONAL PICTURE.

"When you asked Producer MacScotto for a free admission to his water sports carnival, did you get a pass, Joe?"

"Yes, at my jaw!"



POSED BY PLAYERS IN "HYPNOTIZED," A MACK SENNETT-WORLD WIDE PICTURE.

"See that girl over there? I took my first misstep with her."

"She must be quite a siren."

"No, quite a dancing teacher."

POSED BY A PLAYER AND
EUGENE PALLETTE IN
"HOCKEY HICKS," AN EDUCA-
TIONAL COMEDY.

"The trouble with me, I
need a little bothersome
corn removed. I'll have to
see Doctor Fixem."

"But he's a
stomach special-
ist."

"I know it.
It's corn in my
stomach I want
removed."



POSED BY MARY MASON,
APPEARING IN RKO-
RADIO PICTURES.

Mary mentions the
girl who studied kiss-
ing by mail. Every
day she got a new
lesson from the post-
man.

POSED BY HARRY SWEET AND JUNE
BREWSTER IN "A SAILOR MADE
GIRL," AN RKO-RADIO COMEDY.

"That fellow over there has
found husbands for a lot of wo-
men."

"Oh, does he run a matri-
monial bureau?"

"No, he's a private detective."





POSED BY RENEE VILTON IN THE HOLLYWOOD RESTAURANT REVUE ON BROADWAY.

Of course you've heard of the night club dancer, reflects Renee, who went through her act without a slip. In fact, she didn't even have on a teddy.

POSED BY BUSTER CRABBE AND FRANCES DEE IN "KING OF THE JUNGLE," A PARAMOUNT PICTURE.

"What is the first thing strikes you men of the jungle after meeting a girl of the civilized world?"

"Her hand!"

POSED BY MONTE COLLINS AND GERTRUDE MESSINGER IN "HONEYMOON BEACH," AN EDUCATIONAL-VANITY COMEDY.

"I couldn't begin to count the drinks I took at that party last night."

"Why, you ought to be able to count up to fifty."

"Not when you're as drunk as I was!"



OBEYING THE



"Is it worthwhile visiting the nudist colony today?"
 "No, it's clothed on Sundays."

ALL POSES BY JEAN ARTHUR AND ERIC
 LINDEN IN "THE PAST OF MARY
 HOLMES," AN RKO-RADIO PICTURE.

"Since I've started kissing you,
 you don't protest any more. What's
 happened to your objections?"

"They must have been overcome
 by the heat."

LURE



"If I tried to pet you in front of your father, how far would I get?"

"As far as he could kick you."

"Do you think a girl should learn about life before twenty?"

"No, that's too large a crowd."





POSED BY CARLA TORNEY DANCERS IN "HEARTS OF BROADWAY," A FANCHON AND MARCO REVUE.

"I think the boy who tried to kiss you was cracked."

"I'll say he was. My hand still smarts."

POSED BY MARY DORAN AND A PLAYER IN "BREACH OF PROMISE," A WORLD-WIDE PICTURE.

Guest—Had that house detective taken off his shoes when you caught him peeking in my key-hole?

Clerk—Yes, he was in his stalking feet.



POSED BY ERNEST TORRENCE AND CHARLIE MACK IN "HYPNOTIZED," A MACK SENNETT-WORLD WIDE PICTURE.

"I'm not only a hypnotist, but I can sell you something that'll make your dreams come true."

"Nothing doing! Do you think I want lavender elephants walking all over my bed?"



Conceited Cuss—How about one long, lingering kiss for saving you from drowning?

Girl—Will you be satisfied with just one?

Conceited Cuss—No, but I'm sure you will, girl friend.

POSED BY MADGE EVANS, CLIFF EDWARDS AND WILLIAM HAINES IN "FAST LIFE," A METRO - GOLDWYN - MAYER PICTURE.



POSED BY WALLACE BEERY AND PLAYERS IN "FLESH," A METRO-GOLDWYN-MAYER PICTURE.

"This beer is as old as you are."

"Say! I wasn't born yesterday!"

"I know dozens of girls who'd bend over backward to please me."

"You certainly hate yourself, don't you?"

"No, I'm dance director for the new Follies."

POSED BY ROCHELLE HUDSON AND A PLAYER IN "SAVAGE GIRL," A MONARCH PICTURE.



POSED BY RUBY KEELER AND PLAYERS IN "FORTY-SECOND STREET," A WARNER BROTHERS PICTURE.

"Say, what's on your mind, girlie?"

"Nothing. I was just thinking of our new Parisian costumes."



POSED BY DANCING GIRLS IN "SAILOR BE GOOD," AN RKO-RADIO PICTURE.

"This revue has reached the limit for nudity."

"Why there's very little nudity in it!"

"That's just it. If there was any less nobody'd pay to see it!"



POSED BY MERNA KENNEDY, APPEARING IN UNIVERSAL PICTURES.

A homely girl gets on a man's nerve, maintains Merna, but a pretty one gets on his lap.

POSED BY MIMI LAWLOR, APPEARING IN EDUCATIONAL COMEDIES.

Mimi comes forth with information of the co-ed who hoped all her professors would take a fancy to her. A passing fancy.



POSED BY GENEVA MITCHELL AND BEN BLUE, APPEARING IN HAL ROACH-METRO-GOLDWYN-MAYER COMEDIES.

"I know a joke you'll never get, sweetums."

"Well, who said I wanted you, you dope!"



POSED BY SLIM SUMMERVILLE AND ZASU PITTS IN "THEY JUST HAD TO GET MARRIED," A UNIVERSAL PICTURE.

"Every night when I come home late my wife is always waiting up to ask where I've been."

"Does it make her mad when you tell her?"

"I don't know. I never tell her."



POSED BY A PLAYER AND GUY KIBBEE, APPEARING IN WARNER BROTHERS PICTURES.

"Whoopee! The doctor has given me six months to live!"

"But why so gay, big boy, if you're going to kick off?"

"It isn't that. He's sent my wife to Europe for six months!"

POSED BY BETTY McMAHON, APPEARING IN EDUCATIONAL COMEDIES.

"Gosh, that's a hot cornet," enthused the dancing debutante. And, forwards Betty, the cornetist quipped back, "Well, if my lips had been pressed to yours as long they'd be hot, too!"



POSED BY WILLIAM GARGAN, ROSCO ATEs, PHYLLIS FRASER AND BILL BOYD IN "HEROES FOR HIRE," AN RKO-RADIO PICTURE.

Cautious Chap (in speak)
—Tell me, beautiful, what do you consider a perfectly safe drink?

Beautiful—Any up to my fourth, boyfriend.



POSED BY ROCHELLE HUDSON AND ADOLPH MILAR IN "THE SAVAGE GIRL," A MONARCH PICTURE.

"I came to the tropics to forget, baby!"

"Well, you've made a good start. You've already forgotten I'm a lady!"



POSED BY A PLAYER AND HARRY LANGDON IN "THE HITCH HIKER," AN EDUCATIONAL COMEDY.



POSED BY A PLAYER AND ROBERT WOOLSEY IN "SO THIS IS AFRICA!" A COLUMBIA PICTURE.

Blonde—You certainly look good in glasses.

Bob—Yeah; especially opera glasses!



POSED BY CARY GRANT AND SYLVIA SIDNEY IN "MADAME BUTTERFLY," A PARAMOUNT PICTURE.

Geisha—So you were once wrecked on a desert isle?

Sailor — Yeah, she was some baby!



"You Peeping Tom! I surprised one of your kind who was peeping in my window last night."

"Did you pull down the shade and scream for help?"

"No, that was what surprised him."

POSED BY BEN BLUE AND A PLAYER IN "WRECKEY WRECKS," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

Sandy—Oh, boy! What a headache I've got this morning after our spree last night.

Jock—Why, we only had a few drinks!

Sandy—I know, but I'm figuring up how much we spent for just those few drinks.





POSED BY CAROL KIEBRICK IN THE HOLLYWOOD RESTAURANT REVUE ON BROADWAY.

Carol claims she heard of a lad whose girl friend calls him Statue of Liberty because he's always lit up and stands for everything.



POSED BY A PLAYER AND JAMES CAGNEY IN "HARD TO HANDLE," A WARNER BROTHERS PICTURE.

"Don't forget it: I'm good at adding."
"Yeah, adding insult to injury!"



POSED BY ELSIE RANDOLPH AND JACK BUCHANAN IN "YES, MR. BROWN," A UNITED ARTISTS PICTURE.

"I'm sorry, sir, but if I posed for you I'd insist upon wearing a kimono."

"Oh, come now, isn't there some way of talking you out of that?"



POSED BY PLAYERS IN "BOY, OH BOY!" AN EDUCATIONAL COMEDY.

"My boyfriend and I have a lot of fun now that you can get into the movies for a quarter."

"Does he take you a lot?"

"No, but we send my kid brother a lot."

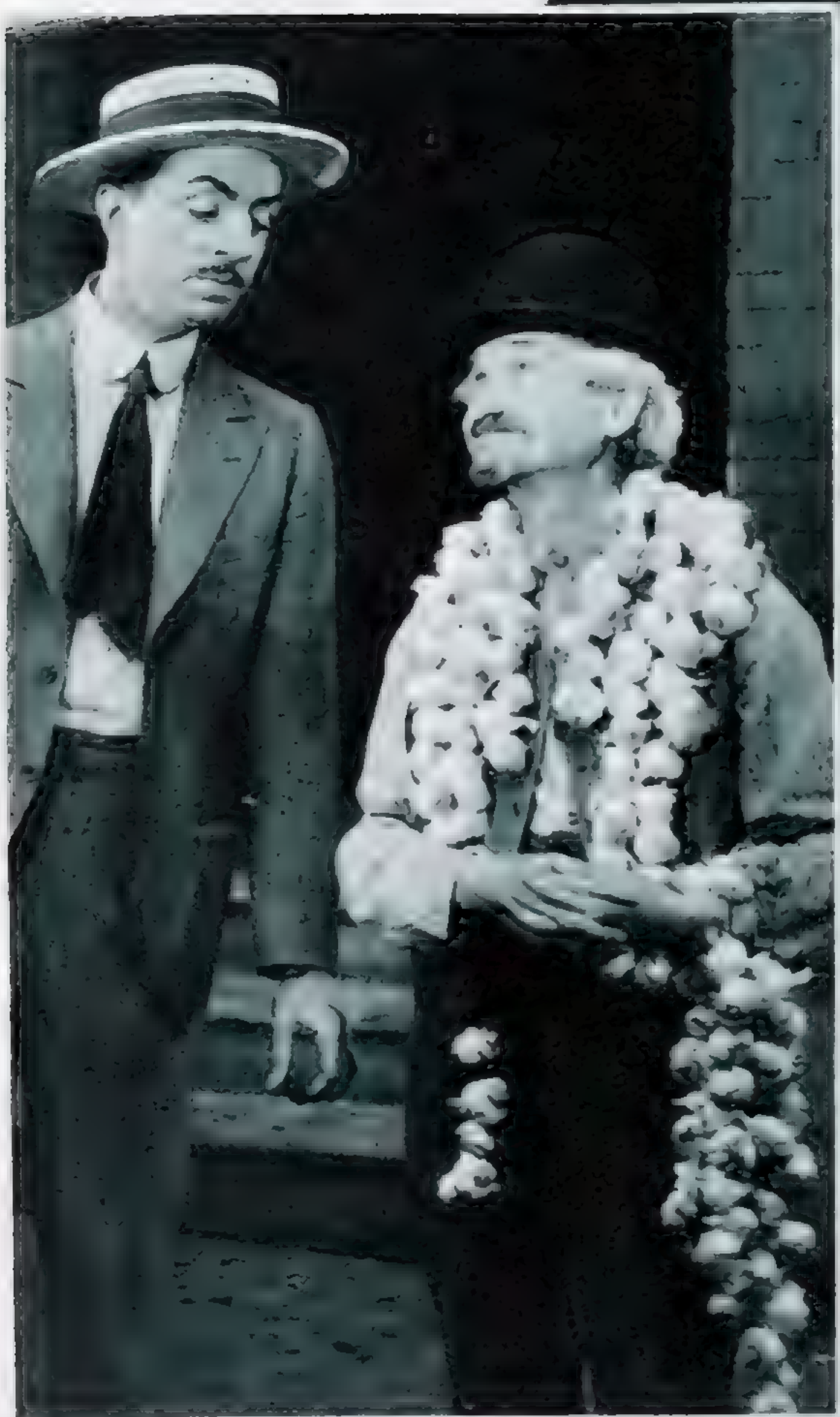
POSED BY BARBARA LLOYD, APPEARING IN EDUCATIONAL COMEDIES.

If a girl keeps her schoolgirl complexion, guarantees Barbara, her schoolgirl complexion will keep her.



When the wife remarked to her husband how she feared his still might lift the roof off the house, Alice says he retorted, "Nonsense! It's only going to lift the mortgage off it!"

POSED BY ALICE ANTHON WHO POSES FOR FILM FUN COVERS.



POSED BY WILLIAM POWELL AND A PLAYER IN "LAWYER MAN," A WARNER BROTHERS' PICTURE.

"You're a dog lover. I suppose you celebrated *Be-Kind-to-Animals-Week* in appropriate fashion?"

"Sure I did. I planted another tree in mine beck yard."

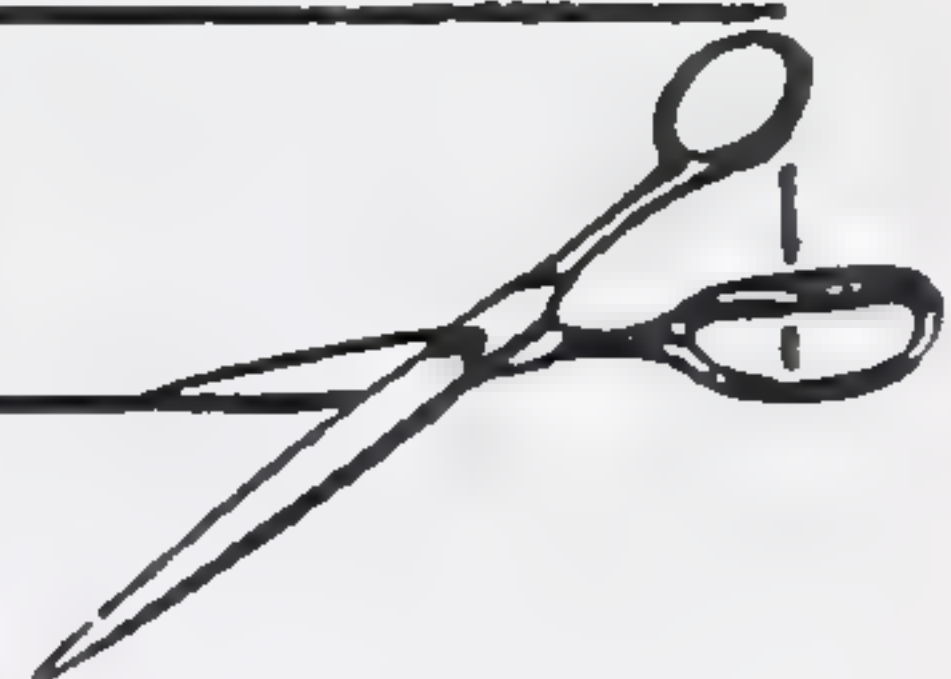


POSED BY RUBY KEELER AND A PLAYER IN "FORTY-SECOND STREET," A WARNER BROTHERS' PICTURE.

"When the violinist played that hymn at our wedding didn't it put you in a mood for prayer?"

"Yes, a prayer that the strings would break!"

CLIPPED from the INTERVIEWS



I am what you call wash up weeth men.—*Lupe Velez.*

I AM a rotten wife, in spite of all the goo that has been written about my domesticity.
—*Joan Crawford.*

Babies! Gee-eee, I wonder.—*Maureen O'Sullivan.*

I seem to be the man nobody knows.
—*Walter Huston.*

I don't have time to fall in love. I don't even have time to have a girl.
—*Joel McCrea.*

I'd like to have two babies.
—*Clara Bow.*

I'm afraid I'm in love.
—*Andy Devine.*

Any spare moments I have I want to spend outdoors somewhere—just wandering, maybe, with a gun under my arm.

—*Gary Cooper.*

I seem to be so darned fickle.

—*Buddy Rogers.*

There is absolutely nothing I want that I haven't got.
—*Clark Gable.*

I am just getting acquainted with myself—I have never been so alive in my life.

—*Charles Farrell.*

I like being liked.
—*Constance Bennett.*

By the very nature of pictures, we who work in them are constantly concerned with sex.

—*Randolph Scott.*

I could do much better if they'd let me be funny.
—*Charles Laughton.*

Somehow I seem to belong nowhere.
—*Sari Maritza.*

I want to play real men, vital men, not weaklings.
—*Phillips Holmes.*

Sexy—sure I'm going sexy—not dirty, remember—just liven things up a bit.
—*Barbara Stanwyck.*

Connie Bennett brought me out of myself.
—*Neil Hamilton.*

I'm one of those people who are always quaking inside and

making a big noise to cover it up.—*Katharine Hepburn.*

I honestly believe that as a kid I had quite a bit of talent for electrical research work.
—*Cary Grant.*

I never notice women's clothes unless they are in conspicuously bad taste.
—*Robert Montgomery.*

Men take a woman at her own valuation; the higher that valuation the more of a prize she becomes.

—*Irene Dunne.*

I'm just as star-struck as the ordinary movie fan and frequently catch myself gazing raptly at Charlie Farrell, Janet Gaynor and others, hardly realizing that I am one of them now.

—*Boots Mallory.*

The trouble with men is getting rid of them.—*Mae West.*





POSED BY EDGAR KENNEDY AND DOT FARLEY IN "PARLOR, BEDROOM AND WRATH," AN RKO-RADIO COMEDY.

"By the way, wifey dear, what are we having for dinner?"

"Sponge cake. I sponged the eggs from Mrs. Jones, the flour from Mrs. Brown and the milk from Mrs. Smith."

POSED BY JILL DENNETT, APPEARING IN WARNER BROTHERS PICTURES.

When the nurse announced to the father that his wife had presented him with triplets, Jill reports that he exclaimed, "Well, as I live and breed!"

POSED BY GIRLS IN "RACKETY RAX," A FOX FILM.

"How much did your boyfriend give you to promise you'd never pose in the nude?"

"Oh, just a modest sum."





POSED BY RAY COOKE AND A PLAYER IN "TORCHY ROLLS HIS OWN," AN EDUCATIONAL COMEDY.

"Hey, baldy! What is it that you call a fellow who studies the bumps on a person's head?"

"A claim agent!"

POSED BY EVELYN SATHIER IN THE HOLLYWOOD RESTAURANT REVUE ON BROADWAY.

Dance marathons, explains Evelyn, seem to be America's favorite endure sport.

"You'll see plenty of color when I do my new oriental dance."

"Yes, on the audience's cheeks!"



• • • inside stuff

CHATTER of the Month: Marie Dressler's return to the screen remains indefinite, the popular comedienne is still resting to regain her health. . . . "Oliver Twist" is to be re-made as a talkie with Dickie Moore in the title rôle. . . . Jackie Coogan played the part in the silent version. . . . Marlene Dietrich who insists upon wearing men's apparel may be the cause of its becoming a current feminine fad. . . . Let's hope not, eh, boys? . . . Harold Lloyd, back from Europe where he's been vacationing with his family, has started work on his next comedy. . . . Doug Fairbanks, Jr., is writing a novel and

on order, at that. . . . Still more retakes were necessary on "Hallelujah, I'm a Bum," the Al Jolson flicker, following a few none-too-enthusiastic pre-view showings on the coast. . . . Nita Naldi, whose vamping was once the screen's choicest, is now bankrupt. . . . Thelma Todd was badly injured in a recent auto smashup. . . . Helen Hayes, considered by many as the screen's best actress, prefers the stage. . . . Wynne Gibson insists she's through playing fallen women parts. . . . Greta Garbo's first picture for M-G-M under her new contract will be "Christina," a political story of 17th century Sweden. . . .



Line-up for today's game! And what a luscious line-up it is, with Wally Beery prominently perched right in the midst of all those M-G-M nifties. Keep your eye on the "birdie," Wally!

and nonsense •

Director Ernst L. Frank, who recently completed "Nagana" for Universal, dancing about with one of the leopards which appears in the picture. The band is most likely obliging with a few bars from "Hold That Tiger!"



DISAPPOINTMENT

Sailor—Can you imagine a burlesque dancer with hips twice as wide as the rest of her body?

Tattoo Artist—Gosh, no.

Sailor—Well, that's sure a disappointment. I wanted one tattooed on my chest.

CONTINUING the Chatter: Evelyn Laye, British stage and screen favorite, may appear opposite Maurice Chevalier if negotiations go through. . . . Helen Twelvetrees requested Paramount to use her own baby in a sequence in "A Bedtime Story," Helen's forthcoming feature with Maurice. . . . Andy Devine has been signed to a seven-year contract by Universal. . . . He'll be a star yet, his popularity increasing as it does. . . . Edwina Booth, who a few years back went to Africa to appear in "Trader



Jimmy Durante, from the looks of things, belittled and objected to Buster Keaton's trombone tootin' and Buster then decided it was high time for him to put his foot down.

Horn," is still confined to her bed suffering from over-exposure to the jungle climate. . . . Anita Page has been dropped by M-G-M. . . . Sam Taylor, inactive since his direction of Norma Talmadge's "DuBarry," has been signed to direct the next Slim Summerville comedy. . . . Will Rogers, Jr., is considered just about the best polo player on the coast. . . . It has been estimated that film fans in the U. S. spend \$1,500,000,000 yearly to see movies. . . . Kent Douglass, who, incidentally, calls himself Douglas Montgomery when appearing on the stage, has had his nose remodeled, believing its length interfered with his career. . . . Clara Bow is returning from Europe to begin work on her second picture for Fox. . . . Talulah Bankhead, who quit Hollywood, is now appearing in a current Broadway stage play. . . . "Sanctuary" is on again at Paramount with George Raft slated to appear in it if and when it's sufficiently white-washed for approval by the Will Hays organization. . . .

AN UNUSUAL PLEA

First Neighbor—My little children are hungry for bread.

(Continued on page 52)



COMEDY



POSED BY JIMMY DURANTE, POLLY MORAN AND BUSTER KEATON.

Polly—The trombone player is so crazy about me he can't keep his mind on his work.

Jimmy—How do you know? Did he drop you a note?

Polly—Yes, a sour note.



POSED BY MARIE DRESSLER.

"Are you sure this is pre-war stuff?" asked one imbibor of another. And, delivers Marie, he was told, "Yes, there'll be a heluva battle when my wife smells it on my breath!"



POSED BY POLLY MORAN, JACKIE COOPER AND LIONEL BARRYMORE.

"Rasputin, old boy, Jackie and I want your advice about catching a fugitive from justice. Must we sic bloodhounds on his trail in order to locate him?"

"Yes, Polly; sic and you shall find."

FORGES A HEAD!

ALL POSES BY PLAYERS APPEARING IN METRO-GOLDWYN-MAYER PICTURES

POSED BY JIMMY DURANTE, A PLAYER, JIMMY DURANTE, ETC., ETC.

Hubby—I was beside myself when you took so many drinks at the party tonight.

Wifey—Yes, I thought I saw two of you, darling.

POSED BY JACKIE COOPER AND WALLACE BEERY.

"Why, there's Joe, the barber. He was so successful in improving the looks of one movie actress he started a chain of beauty parlors."

"Yeah, hers was the face that launched a thousand shops, Jackie."



POSED BY GRETA GARBO AND JIMMY DURANTE.

"I'm in terrible shape, Greta. I can't eat and I can't sleep."

"What's de madder, Shimmy? Are you in loaf?"

"No, I haven't paid my landlady."



POSED BY ROBERT WOOLSEY AND BERT WHEELER IN "SO THIS IS AFRICA!" A COLUMBIA PICTURE.

Bob—Chicago people must be brave to attempt a world's fair in these times.

Bert—Well, none but the brave deserve the fair!

POSED BY HARRY SWEET, HARRY CRIBBON AND EMILIE LEE IN "A SAILOR MADE GIRL," AN RKO-RADIO COMEDY.

"I'll never forget the time a beautiful brunette kissed me to the tune of *Moonlight and Roses!*"

"Yes, and I'll never forget the time a beautiful blonde kissed me to the tune of ten thousand dollars!"





POSED BY ZASU PITTS, FIFI DORSAY, ROBERT GRIEG AND SLIM SUMMERVILLE IN "THEY JUST HAD TO GET MARRIED," A UNIVERSAL PICTURE.

"Say, you folks wouldn't spy on us newlyweds through the keyhole, would you?"

"Oh, no. We can see much better through the transom!"

POSED BY DANCERS IN "FORTY-SECOND STREET," A WARNER BROTHERS PICTURE.

"Have you ever had any skeletons in your closet, dearie?"

"No, just some fat butter-and-egg men."





POSED BY LAURENCE OLIVIER AND GLORIA SWANSON IN "PERFECT UNDERSTANDING," A UNITED ARTISTS PICTURE.

"Here, let me have my manuscript. I did without a lot of good things while I was writing it."

"Yes, good English, good ideas and good sense!"



POSED BY DICK POWELL AND RUBY KEELER IN "FORTY-SECOND STREET," A WARNER BROTHERS PICTURE.

"Anyhow, I'm glad the world is filled with sunshine."

"An optimist, eh?"

"No, a straw hat salesman!"

POSED BY ANITA PAGE, APPEARING IN METRO - GOLD-WYN - MAYER PICTURES.



As the boss hired his new stenog, he asked if she'd object to a bit of overtime work now and then. And her reply, announces Anita, was, "Of course not. I'm no prude!"

POSED BY
MARY CAR-
LISLE, APPEAR-
ING IN METRO-
GOLDWYN-
MAYER PIC-
TURES.



POSED BY MAE WEST AND DEWEY
ROBINSON IN "SHE DONE HIM
WRONG," A PARAMOUNT PICTURE.

"I was out with a very distin-
guished chap last night. A man
of letters."

"A college professor, eh?"

"No, a sign painter."



POSED BY ALICE WHITE AND HENRY WADSWORTH IN "LUXURY
LINER," A PARAMOUNT PICTURE.

"Was the patient's condition encouraging all through
the day?" inquired the doctor. Whereupon, asserts
Mary, the nurse answered, "Oh, yes, doctor. He was
encouraging me to kiss him all the time."

Elevator Boy—Surely you can operate the elevator just
this once while I grab a smoke? .

Cutie—Indeed not! I couldn't think of lowering myself
that way!



DOWN WITH



POSED BY WALLACE BEERY AND A PLAYER IN "FLESH," A METRO-GOLDWYN-MAYER PICTURE.

"Even if I do lose this match, there's one thing the crowd will have to admit. I'm certainly a colorful wrestler."

"That's right; you're all black and blue."

POSED BY NAT PENDLETON AND A PLAYER IN "DECEPTION," A COLUMBIA PICTURE.

"So this is the Athletic Club where you made your first appearance as a wrestler?"

"Yeah, eggs mark the spot."

POSED BY NEIL HAMILTON, APPEARING IN METRO-GOLDWYN-MAYER PICTURES, AND HIS TRAINER.

"There's only one man who's ever been able to take my measure."

"He must be a great wrestler."

"No, he's my tailor."



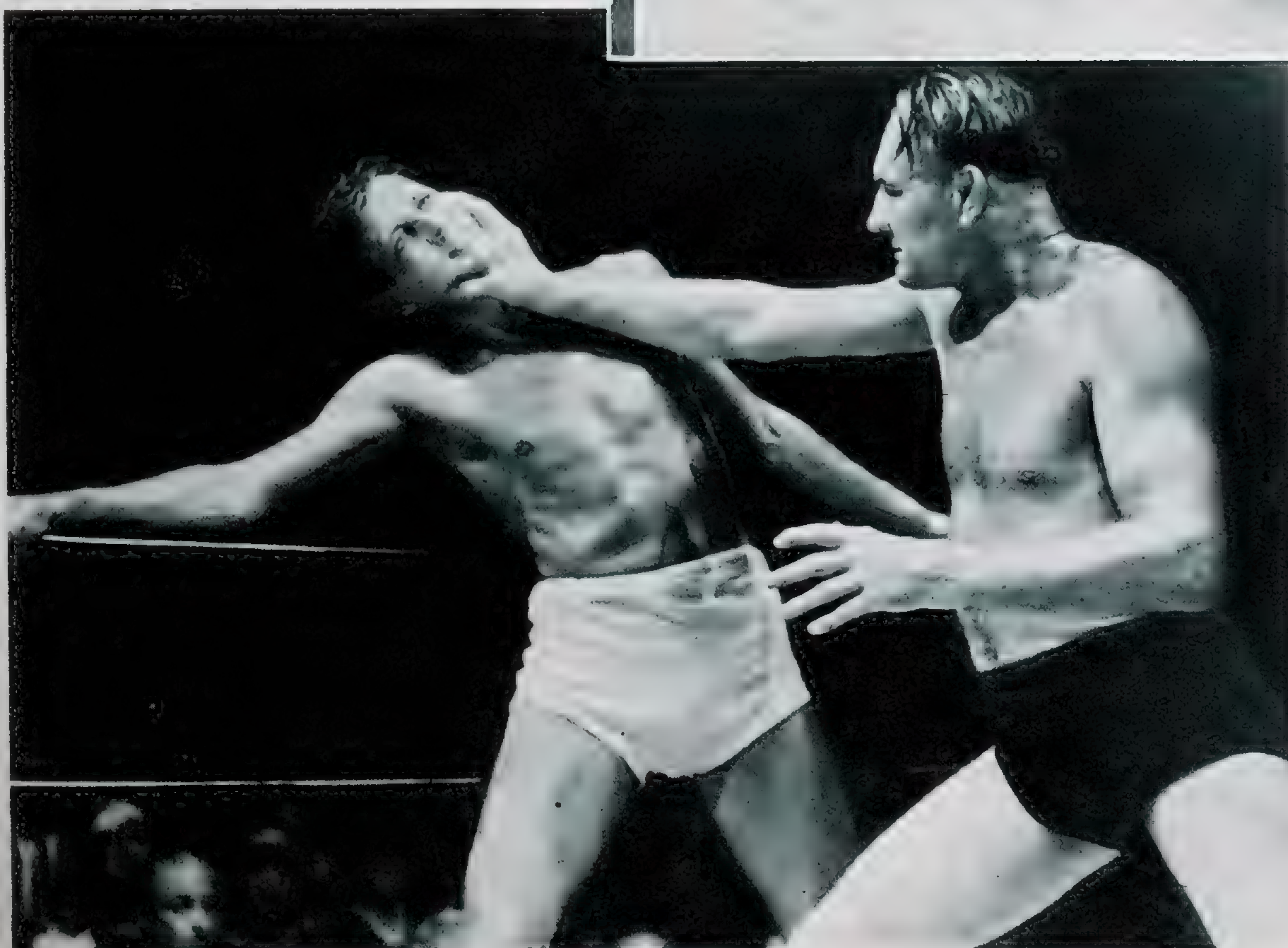
THE GRIP



POSED BY LEO CARRILLO AND A PLAYER IN "DECEPTION," A COLUMBIA PICTURE.

"It's a very uncertain game, this wrestling. Are you saving anything for a rainy day?"

"Sure, the telephone number of a little stay-at-home blonde."



POSED BY NAT PENDLETON AND A PLAYER IN "DECEPTION," A COLUMBIA PICTURE.

"No wonder I'm losing. I was so drunk this morning my wife couldn't wake me up."

"Did she shake you?"

"Yeah; I haven't seen her since."

POSED BY A PLAYER AND JOEL McCREA IN "THE SPORTS PARADE," AN RKO-RADIO PICTURE.

"My brother has a gold medal for running, a watch charm for swimming, a gold watch for boxing and a silver cup for golfing."

"Very athletic, I'd say."

"No, he runs a hock shop."



POSED BY WALLACE BEERY AND PLAYERS IN "FLESH," A METRO-GOLDWYN-MAYER PICTURE.

Wally and his old-time German band play a brand new number entitled: *Opposites Always Attract, Especially When They Leave Their Shades Up!*



POSED BY PLAYERS AND BEN BLUE IN "STRANGE INNER TUBE," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

Taxi Driver—Say! Can't you two find a better place for kissing?

Couple—No, the lips are by far the best!



POSED BY A PLAYER AND LILI DAMITA IN "THE MATCH KING," A FIRST NATIONAL PICTURE.



POSED BY SYDNEY REYNOLDS, BOBBY WATSON AND ANOLYN ARDEN IN "IRENE," A FANCHON AND MARCO REVUE.

First Femme—I wouldn't ever let this handsome dancing partner of ours kiss me.

Second Femme—I'd hate to die from over-excitement, too, dearie.



POSED BY MICKEY DANIELS, A PLAYER AND HENRY ARMETTA IN "A-HUNTING WE SHALL GO," A UNIVERSAL COMEDY.

Office Boy—Aw, don't fire me, boss. Haven't I been trying?

Boss—That's just it! You've been trying my cigars, cigarettes, Scotch and patience!

"The drug store clerk always brings the color to my cheeks, auntie."

"You mean he gives you your cosmetics?"

"No, he makes me blush to think of the money I owe him for them."





POSED BY JACK OAKIE AND A PLAYER IN "SAILOR, BE GOOD," AN RKO-RADIO PICTURE.

"You say I'm the most beautiful, divine and gorgeous creature in the whole world? Are you trying to kid me?"

"No, I'm trying to kiss you!"

POSED BY ETHEL GRIFFIES AND MARY BOLAND IN "EVENINGS FOR SALE," A PARAMOUNT PICTURE.

"This steamer is equipped with stabilizers, isn't it?"

"Yes, it is."

"Well, get me one quick. I need stabilizing."



POSED BY OLIVER HARDY AND STAN LAUREL IN "TOWED IN A HOLE," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"I'm worried about my wife. She's nuts over a handsome movie actor."

"Well, I wouldn't lose any sleep over that."

"Yes you would if you had to listen to her rave about him every night."



POSED BY A PLAYER AND GLORIA SWANSON IN "PERFECT UNDERSTANDING," A UNITED ARTISTS PICTURE.

Gal—Weren't you thrilled when the taxi driver drove around the corner on two wheels?

Sandy—You bet. The meter stopped ticking!



POSED BY BORIS KARLOFF AND ZITA JOHANN IN "THE MUMMY," A UNIVERSAL PICTURE.

"I've been misbehaving and my conscience is troubling me.

"I see, and since I'm a psychiatrist you want something to strengthen your will power?"

"No, something to weaken my conscience!"



POSED BY FLORENCE LAKE AND EDGAR KENNEDY IN "ART IN THE RAW," AN RKO-RADIO COMEDY.

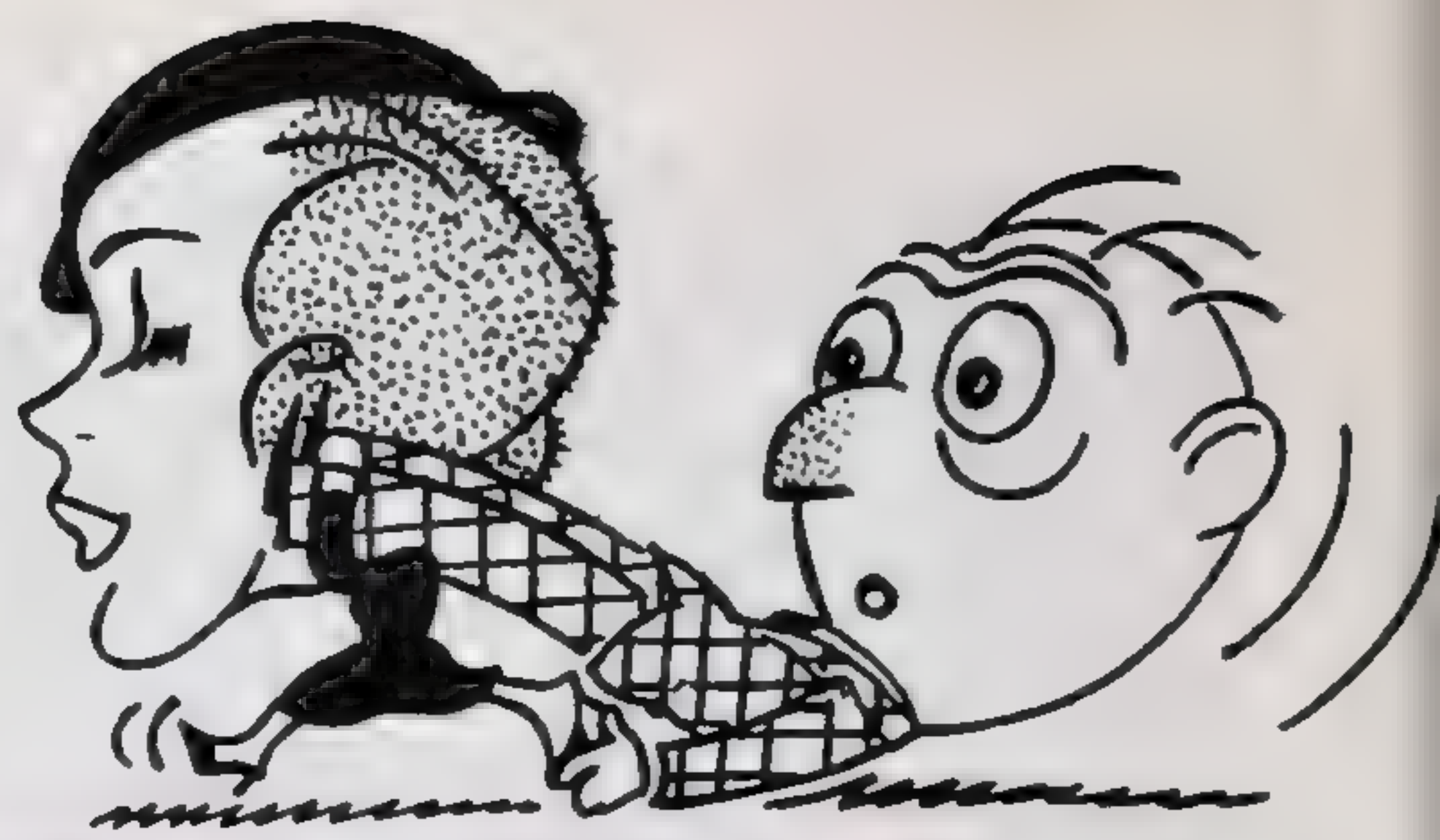
"My wife is saving strands of hair."

"For a switch?"

"No, for alimony. She found them on my coat."



THE



POSED BY LOUISE FAZENDA AND A PLAYER IN "A-HUNTING WE SHALL GO," A UNIVERSAL COMEDY.

"Another thing, you worm! If that girl across the court takes a bath tonight, you're not to have your nose flattened against the window pane! Understand?"

"Sure, darling. I'll raise the window and lean out!"



POSED BY KATHLEEN BURKE IN "ISLAND OF LOST SOULS," A PARAMOUNT PICTURE.

When a man makes love to a girl, pants the Panther Woman, he'll always find that the path of least resistance is the bridal path.

POSED BY THELMA TODD AND A PLAYER IN "THE SOILERS," A HAL ROACH - METRO - GOLDWYN - MAYER COMEDY.

Wife—I don't like the color of your mustache!

Husband—Why not? It matches my hair, doesn't it?

Wife—No, you gay deceiver, it matches your secretary's lip rouge!



WRECKER SEX



POSED BY DOROTHY GRANGER AND FRANKLIN PANGBORN IN "THE GIDDY AGE," AN EDUCATIONAL COMEDY.

"You chump! I wouldn't go through your pockets for a million dollars!"

"But, wifey dear, you just did go through them."

"I know, but it was only for a five spot."



POSED BY GAY SEABROOK AND JASON ROBARDS IN "PICK ME UP," A UNIVERSAL COMEDY.

"So you think there are times when it's permissible for a husband to kiss the cook, eh?"

"Yes, darling. When the wife is doing the cooking."

POSED BY BARBARA LLOYD, APPEARING IN EDUCATIONAL COMEDIES.

An ounce of prevention, admits barbaric Barbara, is what a burlesque queen wears to prevent arrest.





"So you can't take it, eh?"

"That'll teach 'em to sell me a seat behind a post!"





"You're going to that party tonight if I have to drag you to it!"

"Fool!"





POSED BY PLAYERS IN "OVER THE COUNTER," A METRO-GOLDWYN-MAYER COMEDY.

"Here he is, girls! He's the fellow who told me some thing that made my cheeks flame."
 "Why, the brute! What did he say?"
 "He said I needed more rouge."



POSED BY BILLY GILBERT AND A PLAYER IN "WRECKETY WRECKS," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

Cab Driver—Cut out the rough stuff! I was only telling your wife my idea of a drape to wear around her hips for her dance at the Gayety.
Burlesque Queen's Husband—Oh, yeah? Well, what's the big idea?



POSED BY RUTH DONNELLY AND JAMES CAGNEY IN "HARD TO HANDLE," A WARNER BROTHERS PICTURE.



POSED BY ESTHER MUIR, ROBERT WOOLSEY, BERT WHEELER AND RAQUEL TORRES IN "SO THIS IS AFRICA!" A COLUMBIA PICTURE.

"It's foolish for us husbands to try to work when we've got such bad colds."

"Why, the little colds you have won't prevent your doing good work."

"No, but the whiskey we're taking for them will."



Manager—if you sing *La Traviata* you'll need a coat of mail.

Soprano—Why, the idea! Nobody ever wore a coat of mail in *La Traviata*!

Manager—No, but nobody's singing was ever as lousy as yours is!



POSED BY EDGAR KENNEDY AND FLORENCE LAKE IN "ART IN THE RAW," AN RKO-RADIO COMEDY.

"Hey, listen! You invite me up to your apartment and now you won't even let me put my arms round you. What do you expect, anyway?"

"My husband!"



POSED BY NENNETTE VALLON AND KENNETH RAWLEY IN "THE DESERT SONG," A FANCHON AND MARCO REVUE.

"I once had a date with a general who insisted the reason I wouldn't kiss him was because I didn't know how."

"Did you show him something?"

"Yes, the door."

ARMY

POSED BY HARRY SWEET AND A PLAYER IN "STRANGE ALTITUDE," AN RKO-RADIO COMEDY.

"I don't feel at all like a parachute jump this morning. I'm too tired. I tossed all night."

"Insomnia?"

"No, dice."



POSED BY DOUGLAS FAIRBANKS, JR., FRANK McHUGH AND PLAYERS IN "PARACHUTE JUMPER," A FIRST NATIONAL PICTURE.

"I have ze Mexican jumping bean diz morning."

"Oh, yeah?"

"Si, senior. Las' night we drink too mush and diz morning my bean iz jumping!"



POSED BY PLAYERS IN "THE PIE-COVERED WAGON," AN EDUCATIONAL COMEDY.

IRREGULATION



POSED BY STAN LAUREL AND OLIVER HARDY IN "PACK UP YOUR TROUBLES," A METRO-GOLDWYN-MAYER PICTURE.

"This gets on your nerves, but nothing like that doctor who gives those hypodermic injections."

"Yeah, he sure gets under your skin."

POSED BY DOROTHY LEE, APPEARING IN RKO-RADIO PICTURES.

"Didn't you ever feel the thrill of climbing the ladder of success?" asked the matronly miss of the soldier in the guardhouse. And Dorothy declares he boasted:

"Sure, I did, ma'am. But the sentries caught me as I was going over the wall."



POSED BY ANDY CLYDE AND DOROTHY GRANGER IN "BOY, OH BOY!" AN EDUCATIONAL COMEDY.

She—Have you ever known what it is to laugh so hard you thought you'd die?

He—Well, I sure thought I was going to die after I laughed at the general!



General—What would you say if you saw me lined up before a firing squad like that man we saw in the movies today?

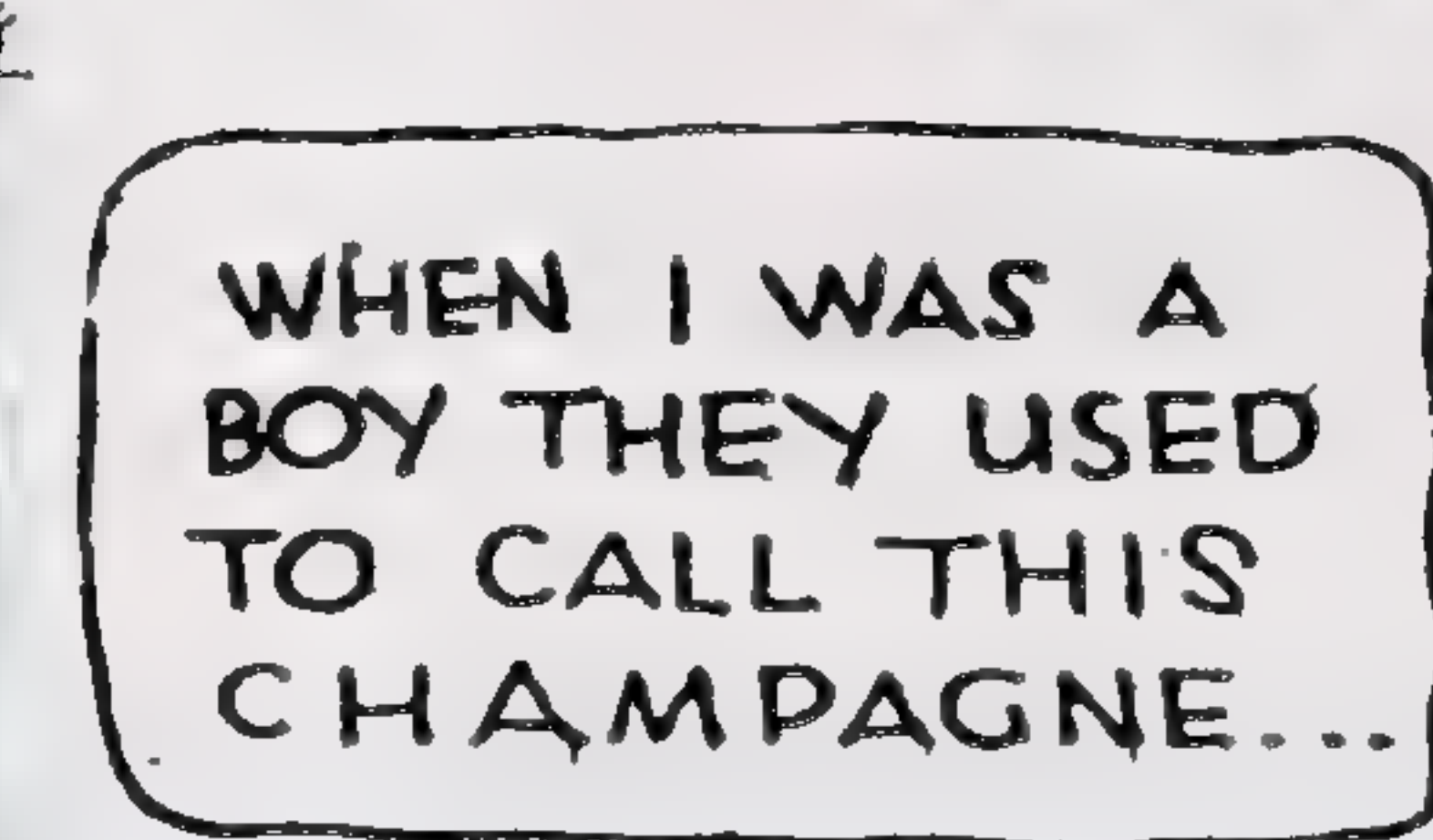
Lady Fair—Fire!



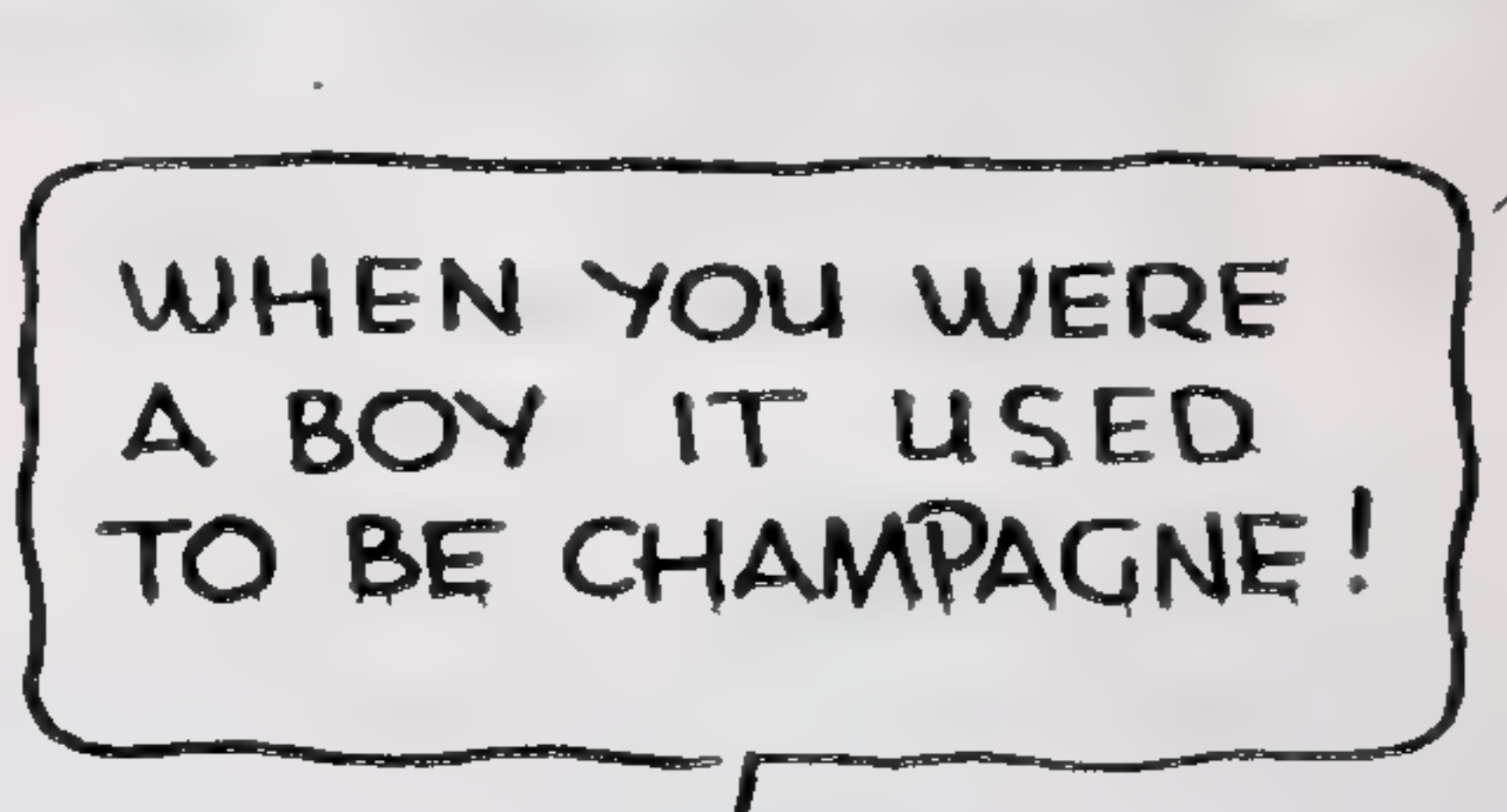
FUN from the FILMS



SAY, YOU CAN'T BE ONLY EIGHTEEN - A GIRL JUST COULDN'T BE THAT DUMB IN EIGHTEEN YEARS...



WHEN I WAS A BOY THEY USED TO CALL THIS CHAMPAGNE...



WHEN YOU WERE A BOY IT USED TO BE CHAMPAGNE!

FROM "42ND STREET" WARNER BROS. PICTURE



HELLO CHARLIE - WHAT ARE YOU DOING HERE?

FIVE YEARS!

FROM "SHE DONE HIM WRONG" A PARAMOUNT PICTURE



IT MUSTA BEEN TOUGH ON YOUR MOTHER - NOT HAVING ANY CHILDREN!

THAT GAL STICKS TO HIM LIKE DANDRUFF ON A BLUE SUIT!



ABRIL LAMARQUE

FROM "42ND STREET" A WARNER BROS. PRODUCTION

YE EDITOR GOES TO YE TALKIES



Cavalcade

CAVALCADE is an astoundingly great picture. Based on war, yet it cannot be classed with war pictures as we know them. It offers much more than England's war against the Boers or later participation in the World War. Much more. It's the piercing, heart-pounding effect that these wars have on Jane Marryot, wife and mother, symbolic of all other wives and mothers, that makes *Cavalcade* a memorable screen masterpiece.

Noel Coward, its author, unmistakably has contributed much to literature with *Cavalcade*. Not only is it a severe condemnation of war and the thoughtless instigators, but also of its radical, ruinous reaction, particularly that which followed the World War.

Diana Wynyard is cast as Jane Marryot. Perhaps, you're unfamiliar with her name. She's from England, having made but one other screen appearance and that with the Barrymores in *Rasputin and the Empress*. You will hear much of her in the future. Her performance in *Cavalcade* surpasses the majority of noble efforts and equals the remaining nobler minority.

The rest of the huge cast performs distinguishedly, with Clive Brook, as Diana's devoted husband, being most outstanding. Every part, no matter how small a bit, is expertly played. Every detail, however insignificant, is accurately pictured. With such exacting care in the selecting of players and adherence to detail, it is small wonder that as vital a story resulted in so masterful a production.

Frank Lloyd, veteran of many successes, directed. It would be unpardonable injustice if, in some way, he were not fittingly honored or rewarded for his inspiring superior direction of this immortal film.

The story, all of which takes place in England, begins with the welcoming of a new century—the twentieth. At
(Continued on page 62)

Rasputin and the Empress

ETHEL, John and Lionel Barrymore appearing in the same picture is admittedly extraordinary, but, unfortunately, the same is not true of their picture, one of the dull and long-drawn-out variety.

Too many pageantry scenes of religious and court ceremonies slow up the picture to almost a standstill. The one genuine bit of real, live action is toward the close when John, as Prince Chegodieff, attempts to kill Lionel, who is Rasputin. An exciting tussle it is, with the mad

monk seemingly unkillable. Not until you've witnessed a thrilling, but gory sequence, is Rasputin finally murdered by the Prince. Call it a battle royal, if you will.

Historically, the picture is supposed to be correct. This will be disputed by many. However, it does seem plausible and acceptable. Metro-Goldwyn-Mayer, in fact, to insure veracity, assigned Richard Boleslavsky, a Russian, to direct the massive production. It's a shame he didn't give it a quicker pace.

Lionel, as Rasputin, gives the best of the three flawless Barrymore performances. His being the most difficult role, it gives greater opportunities for dramatics and Lionel has never been known as one to pass up such opportunities when they

present themselves. Ethel, as the Empress and mother of the young Czarevitch over whom Rasputin has cast his devilish spell, has a sympathetic role, as does John as Prince Chegodieff in the service of the Czar.

Ralph Morgan, incidentally, is superbly convincing as the weak-kneed, fanatically religious Czar. And the resemblance couldn't be better.

Rasputin gained his power when the Czar's young son, Tad Alexander, given up as lost by the leading physicians of the continent, is restored to apparent health by his hypnotic powers. That gave the mad monk a firm
(Continued on page 62)



A GAY scene from the remarkable *Cavalcade*, suggesting the abandonment which set in following the World War. Noel Coward, author of the story, laments the merry mad pace and defeat of dignity. It does seem that our present restless generation firmly believes in *Pace at Any Price!*



POSED BY OLIVER HARDY, DIRECTOR GEORGE MARSHALL AND STAN LAUREL IN "TOWED IN A HOLE," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

"Can I ask you boys for a dollar until tomorrow?"

"Say, you can ask us till the day after tomorrow and still not get it!"

POSED BY ANDY CLYDE, VERNON DENT AND PLAYERS IN "A FOOL ABOUT WOMEN," AN EDUCATIONAL COMEDY.

"Supposing you do shoot up the whole place. What'll it get you?"

"Twenty years, I suppose."





POSED BY JULIE HAYDEN, WILLIAM BAKEWELL, ROSCO ATEES, CREIGHTON CHANEY, PHYLLIS FRASER AND PLAYERS IN "HEROES FOR HIRE," AN RKO-RADIO PICTURE.

"When they sell beer like this they're sure of steady customers."

"That's right. It's much too weak to make unsteady ones."



POSED BY NYDIA WESTMAN, FRANCES DEE AND BUSTER CRABBE IN "KING OF THE JUNGLE," A PARAMOUNT PICTURE.

"Let him alone if he's thirsty. I can't bear to see a man go thirsty!"

"That's sure a break for me! I'm thirsty for love!"



During the filming of "The Big Cage," with Clyde Beatty, famed animal trainer, giving Vince Barnett and Andy Devine a ride on one of his elephants. They agreed it topped all other rides.

Happy Hi Rohwer, who weighs a pound or two, pictured with Ann Nagle and Marian Weldon, all of whom appear in Mack Sennett's "Hypnotized." Happy Hi puts over a very small bit in a very big way.



TALKIE



A group of Metro-Goldwyn-Mayer pretties watch and listen attentively as Johnny Weissmuller demonstrates how to become a champion swimmer. A stroking example of perfection, eh, girls?



Dieting is okay for keeping the figure, but so is exercising. Consequently, Joan Crawford regularly gets up early and practices several dance routines. Tap of the mornin' to you, Joan!



Beauty on the rise at Warners! Six of the fairest chorines in "Forty-Second Street" try out a few new steps and wish all were quite as easy to master.

TIDBITS



Popular Kate Smith rehearsing a torrid tune for "Hello Everybody," her first full-length feature. Kate, dissatisfied with the original script, had it changed insisting if anyone was to have a voice in the matter it was she.



POSED BY MAUDE TRUAX AND PHYLLIS FRASER IN "PRIVATE WIVES," AN RKO-RADIO COMEDY.

Mother—Were you quite upset in returning your engagement ring to John?

Daughter—Not at all. I gave it to him in an offhand manner.



POSED BY STAN LAUREL AND OLIVER HARDY IN "BRING 'EM BACK A WIFE," A HAL ROACH-METRO-GOLDWYN-MAYER COMEDY.

First Old Maid—I caught a Peeping Tom last night.

Second Old Maid—Let me know when you get tired of him.



POSED BY JULIE HAYDEN AND WILLIAM BAKEWELL IN "HEROES FOR HIRE," AN RKO-RADIO PICTURE.

"I know a fellow who swore off drinking last New Year's Eve and never took another drop."

"Heavens! Where does he live?"

"He doesn't. The New Year's Eve gin killed him!"



I was so lonely and friendless, a newcomer to town. Neighbors had made their polite calls, but I noticed they never came again.



The nights were so long and dull. My husband hid behind his paper, bored and unhappy. I was almost desperate myself.



One day I read how a lonely woman became popular by learning to play through the U. S. School Home Study Course. I sent for details.



When I found how simple this short-cut to music was I sent for the course. It was fun to learn and before I knew it I was playing real tunes. I didn't tell Bob.



Then came our party which Bob dreaded. When I sat down and played a gay, peppy tune, Bob was dumbfounded—but the party was "made".



Now we're invited out almost every night. They all call me "the life of the party" with my music. I'm so happy I learned this easy U. S. School way.

MUSIC — the Surest Path to Friends ... so easy to learn this short-cut way

NO longer need you envy people who play—who are always the center of attraction at parties—who make friends immediately wherever they go. Now this newly perfected, short-cut, home-study method can make YOU an accomplished musician. It can bring you the good times you've always longed for. It will lift you right out of the ranks of the "wallflowers" into the limelight of social popularity.

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This new "print-and-picture" method is literally as easy as A-B-C. The U. S. School simplified instructions, written by expert teachers, first tell you what to do. Then a picture shows you what to do. Then you do it yourself and hear it. No possibility of mistakes because the diagrams are right before you every step of the way.

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tunity to earn good money by your playing. Thousands of our pupils have done this and thus paid for their U. S. School course many times over. Many have organized their own orchestras and entered a profitable, musical career.

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Is Your Name Among The Winners Of The Casting Contest?

Better Take A Look At The Names Of The Cash Prize Winners!

THE *Casting Contest* which closed at midnight, February 1, 1933, proved to be much more difficult than at first suspected. It called for a fairly good knowledge of the casts of current pictures, as well as the ability to recognize a host of unnamed players who appeared in these casts. None too easy a contest and yet it was surprising how many entrants had perfect scores in naming the players who appeared in the list of 40 pictures.

The explanations (in five words or less) of what it is which makes a strong cast varied considerably and helped make matters a little less complicated for the judges in their final decisions.

Nine of the pictures listed had no members of their casts included in the photos of unnamed players. Although contestants were warned of this, countless entries had players cast in these pictures. Also, several of the players who appeared in none of the pictures listed, were, nevertheless, named as having appeared in them.

If you failed to be among the prize winners, don't be disheartened. Remember it was not an easy contest. The competition was keen. Try the next FILM FUN contest and see if your luck isn't better. Have the feeling that you've just got to win a prize sometime and keep right on trying.

Strangely enough, No. 32, which was Edmund Lowe, was mistaken by many for Maurice Chevalier and, of course, listed as having appeared in *Love Me Tonight*. There were some contestants who thought Marian Marsh had appeared in *Cabin in the Cotton*; others believed Lili Damita had appeared in *You Said A Mouthful* and *Bill of Divorcement*.

AND now for the winners—may your name be among them!—

First Prize—\$100.00

N. C. Hyde
Standard Oil Co.
Brookings, South Dakota

Second Prize—\$50.00

Sherman L. Sulkis
473 Washington Ave.
New Haven, Conn.

Third Prize—\$25.00

Harold Pearson
3207 Welborn
Dallas, Texas

Out of all the entries, the explanations given by these three were by far the most convincing. A number of the contestants forgot to limit their explanation to five words or less, and this, of course, automatically ruled them out. Others clearly spent too little time on this all-important factor in the contest.

Next in line are the winners of the ten fourth prizes of

\$5.00 each: Jessie Novick, 5719 Dorchester Ave., Chicago, Ill.; Lavere Abel, Jr., 603 Walnut St., Columbia, Pa.; Clayton M. Lyday, 2705 West 3rd St., Dayton, Ohio; Francis Jung, 715 6th Ave. S., St. Cloud Minn.; Dee Chapman, 1337 Shatto St., Los Angeles, Calif.; Leroy M. Greene, 33 Main St., Oberlin, Pa.; Naomi Guy, c/o Guy's Studio, St. Cloud, Minn.; Ethel Dettmer, 4524 17th Ave., Kenosha, Wis.; Mrs. Nevin F. Walknetz, 327 Etna Ave., Huntington, Ind.; and Mildred A. Bradley, Box 62, Sheldonville, Mass.

The remaining prizes went to the twenty-five next best entries. The prizes, of \$1.00 each, were awarded to the following: Winifred Walsh, 5524 Claremont Ave., Oakland, Calif.; C. M. Stevenson, Box 791, Menlo Park, Calif.; Garnet Felker, 30 East Philadelphia, Detroit, Mich.; Mrs. Frank J. Ford, 31 Converse St., Springfield, Mass.; Tessie Ramagnan, 1012 Simpson St., The Bronx, N. Y.; James Rowe, 2310 Columbia Ave., Indianapolis, Ind.; Levita Finley, Plaza Hotel, Corpus Christi, Texas; Mrs. Lerlene C. Guthrie, 247 B. St., Richmond, Ky.; Milton McAllister, Frost National Bank, San Antonio, Texas; Walter H. Quintard, 149 Clifton Ave., Newark, N. J.; Blanche Keenan, 400 2nd St., San Francisco, Calif.; Edward J. O'Brien, 24 Cannon St., Newport, R. I.; Rita Dion, 547 S. Main St., Webster, Mass.; J. T. Davis, 1490 Peachtree St., Atlanta, Ga.; Albert Manski, 66 Bowdoin St.,

Boston, Mass.; Helen Jacobson, 4828 Rice St., Chicago, Ill.; Mrs. Victor Frey, Mt. Vernon Blvd., Canton, Ohio; William E. Davis, Phi Delta Theta House, Chapel Hill, N. C.; Mrs. Steve Trochim, 210 Silver St., Hurley, Wis.; Martin Mazmanian, 47 Shove St., Woonsocket, R. I.; Sidney Cutner, 1044 S. Manhattan Place, Los Angeles, Calif.; Harold V. Hartman, 1319 N. Redfield St., Philadelphia, Pa.; Ferdinand P. Farley, 1540 Hood Ave., Chicago, Ill.; Raymond J. Devine, 609 Brice Ave., Lima, Ohio; and George Lerch, 527 W. Cottonwood St., Greenport, Illinois.

CORRECT LIST OF PICTURES, PLAYERS AND NUMBERS

PICTURES	PLAYERS
<i>Love Me Tonight</i>	.....
<i>Grand Hotel</i>	.....
<i>I Am a Fugitive</i>	Paul Muni (2).
<i>The Kid from Spain</i>	Eddie Cantor (31).
<i>Once in a Lifetime</i>	Aline MacMahon (38), Zasu Pitts (28), and Jack Oakie (40).
<i>Bill of Divorcement</i>	.....
<i>The Champ</i>	Jimmy Gleason (33).
<i>Down to Earth</i>	.....
<i>The First Year</i>	Charles Farrell (19).
<i>Horse Feathers</i>	.....
<i>What Price Hollywood?</i>	Neil Hamilton (15).
<i>Okay, America</i>	Maureen O'Sullivan (30).
<i>Bird of Paradise</i>	Joel McCrea (20).
<i>Happy Go Lucky</i>	Harry Langdon (1), and Madge Evans (11).
<i>Scarlet Dawn</i>	Nancy Carroll (9), and Guy Kibbee (5).
<i>You Said a Mouthful</i>	Joe E. Brown (14).
<i>Six Hours to Live</i>	.....
<i>The Phantom President</i>	.....
<i>Night After Night</i>	Constance Cummings (37).
<i>Red Dust</i>	Jean Harlow (16).
<i>Call Her Savage</i>	Clara Bow (22).
<i>A Successful Calamity</i>	Randolph Scott (25).
<i>American Madness</i>	Constance Cummings (37).
<i>Rain</i>	Guy Kibbee (5).
<i>Attorney for the Defense</i>	Constance Cummings (37), and Edmund Lowe (32).
<i>The All American</i>	Jimmy Gleason (33).
<i>The Big Broadcast</i>	.....
<i>Blonde Venus</i>	Marlene Dietrich (35).
<i>Back Street</i>	Zasu Pitts (28).
<i>Washington Merry Go Round</i>	Constance Cummings (37), and Lee Tracy (39).
<i>Speak Easily</i>	.....
<i>Thirteen Women</i>	.....
<i>Silver Dollar</i>	Aline MacMahon (38).
<i>Downstairs</i>	.....
<i>They Call It Sin</i>	George Brent (24).
<i>Strange Interlude</i>	Norma Shearer (4), and Maureen O'Sullivan (30).
<i>Phantom of Crestwood</i>	.....
<i>Cabin in the Cotton</i>	.....
<i>Private Lives</i>	Norma Shearer (4).
<i>Rasputin</i>	.....

It's a Fact

(Continued from page 3)

baseball team. Baseball has always been Joe's hobby, and now, as vice-president of the American Association club, he'll be getting plenty of it.

Lowell Sherman, directing a recent picture, hired a former pickpocket to portray a crook. He wanted realism. Next day his watch was gone.

When Mae West arrived in New York a few weeks ago for personal appearances she was met at the station by a horse-drawn Victoria carriage.

And now it's Lilian Harvey, gorgeous little German star, who is "doing a Dietrich." When the European star arrived in Hollywood, she posed for her first pictures attired in a man's suit which she had especially tailored for herself. One of these days we'll probably see Janet Gaynor puffing a cigar—and think of the male heart throbs when Joan Crawford bites off a man's size chew of tobacco.

Boots Mallory made her first stage

appearance at the age of six. At fifteen she was featured in vaudeville. Then she went from *Scandals* to *Follies* before Hollywood got her.

A super-press agent at one studio has spent his spare time coming to the conclusion that the paper used by the studio scenario writers, if it were laid end to end, would reach from Hollywood to San Francisco. And if press agents who figure these things out were laid end to end, it would be fun jumping on them.

Intermissions will soon make their debut in pictures. In *The Crime of the Century*, after every clue has been established, the audience will get a one-minute intermission to figure out just who did the deed. Or maybe you'd rather neck?

Victor McLaglen, a product of old England, has just received his American citizenship papers.

Girls who know what's what in Hollywood are going into raves over mahogany jewelry.



EARLE LIEDERMAN—The Muscle Builder
Author of "Muscle Building," "Science of Wrestling," "Secrets of Strength," "Here's Strength," "Endurance," etc

If You Were DYING TO-NIGHT

and I offered something that would give you ten years more to live, would you take it? You'd grab it. Well, fellows, I've got it, but don't wait till you're dying or it won't do you a bit of good. It will then be too late. Right now is the time. Tomorrow, or any day, some disease will get you and if you have not equipped yourself to fight it off, you're gone. I don't claim to cure disease. I am not a medical doctor, but I'll put you in such condition that the doctor will starve to death waiting for you to take sick. Can you imagine a mosquito trying to bite a brick wall? A fine chance.

A RE-BUILT MAN

I like to get the weak ones. I delight in getting hold of a man who has been turned down as hopeless by others. It's easy enough to finish a task that's more than half done. But give me the weak, sickly chap and watch him grow stronger. That's what I like. I don't simply give you a veneer of muscle that looks good to others. I work on you both inside and out. I not only put big, massive arms and legs on you, but I build up those inner muscles that surround your vital organs. The kind that give you real pep and energy, the kind that fire you with ambition and the courage to tackle anything set before you.

ALL I ASK IS NINETY DAYS

Who says it takes years to get in shape? Show me the man who makes any such claims and I'll make him eat his words. I'll put one full inch on your arm in just 30 days. Yes, and two full inches on your chest in the same length of time. Meanwhile, I'm putting life and pep into your old back-bone. And from then on, just watch 'em grow. But you're only started. Now come the real works. I've only built my foundation. I want just 60 days more (90 in all) and you'll make those friends of yours, who think they're strong look like something the cat dragged in.

A REAL MAN

When I'm through with you, you're a real man. The kind that can prove it. You will be able to do things you had thought impossible. Your huge square shoulders and your massive muscular arms have that craving for exercise of a regular he-man. You have the flash to your eye and the pep to your step that will make you admired and sought after both in business and social worlds.

Send for My New 64 Page Book

"Muscular Development"—It Is Free

It contains over four dozen full-size photographs of myself and some of the many prize-winning pupils I have trained. Look them over now and you will marvel at their present physiques. For the sake of your future health and happiness do not put it off. Send today—right now before you turn this page.

EARLE LIEDERMAN

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Dear Sir: Please send me, free and without any obligation on my part whatever, a copy of your latest book, "Muscular Development."

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(Please write or print plainly)



POSED BY JUNE BREWSTER, HARRY SWEET AND PLAYERS IN "A SAILOR MADE GIRL," AN RKO-RADIO COMEDY.

"I believe there's something going to your head, sailor."

"You mean I appear conceited?"

"No, I mean there's a flea or something on your neck."



POSED BY IRENE WARE, APPEARING IN FOX FILMS.

A successful showgirl, offers Irene, gets ahead by lips and bonds.

Inside Stuff and Nonsense

(Continued from page 21)

Second Neighbor—Why, your wife baked three loaves of bread yesterday.

First Neighbor—That's right, but I can't cut it unless you let me borrow your axe!

HOLLYWOOD Love Life: Lovely Lola Lane is said to have received \$33,500 from Lew Ayres by a property settlement made before suit for divorce was filed. . . . Monroe Owsley, screen villain, is being sued by Catherine Allen in a \$75,000 breach-of-promise suit. . . . John Wayne, cowboy attraction, is soon to wed Josephine Saenz, daughter of

the Panama Consul. . . . Norman Kerry and his wife, married but two short months, have separated. . . . Marian Nixon and her hubby, Edward Hillman, Jr., have agreed to divorce. . . . Roscoe Ates and frau, reported on the verge of separation, are appearing together in vaudeville, indications being the report was nothing more than a publicity gag. . . . Ruth Chatterton's hubby, George Brent, will be her leading man in "Lily Turner." . . . James Hall and the missus have patched up their differences after a separation of several years. . . . Bobbe Arnst in speaking of her separation from

Johnny Weissmuller remarked: "You take a big kid like that and shove him into the community of sharp-shooting women that you'll find in Hollywood and it's like sending your country cousin to a pickpockets' convention!"

GHOST STORY

Scared-to-Death-Rastus — Ow-wah! Ow-wah! Dis am Rastus, Mose! Lemme in, quick! Ah's done seen a ghost eight feet tall!

Mose (opening door)—Go 'long wid you, white man! Yo' ain't Rastus.

HOLLYWOOD robberies and stick-ups have become a constant threat and fear to all picture players. The police have done much to curb the latest movie colony crime wave, but still it persists. George Raft's home was recently invaded and robbers stole \$1,000 worth of his clothes. Other stars, victims of lootings, are Zeppo Marx, Mae West, Helene Costello, Betty Compson and William Von Brincken. Police believe that in most instances the burglars were tipped off as to the stars' whereabouts and engagements, since the jobs were so well timed and carefully done. Betty Compson, relieved of \$40,000 in jewelry, was fortunate enough to have it mysteriously returned to her. The gems were left at the Southern Pacific Station in Los Angeles and the baggage check sent to Betty by the bandits. Betty claims she made no secret payment for the return of the jewels. Many players have engaged special policemen to watch their homes and some stars have even hired personal bodyguards. It seems evident that the thieves have henchmen employed in the movie studios and their valuable tips on activities of the stars make robberies comparatively easy.

EXCUSE IT PLEASE!

She (in ballroom)—I'm sorry, Mr. Blimp, but I'll have to decline dancing with you this time on account of my toes.

He—Why, your toes are all right, aren't they?

She—That's it. And I want to keep them that way, too!

VAUDEVILLE and the movie houses continue to entice Hollywood's favorites into personal appearances. Joan Blondell has been a pronounced hit and the reason is undoubtedly because she had much stage experience before going to Hollywood and remembers what an audience likes. Lew Ayres is filling many stage engagements. Pola Negri has proved a big drawing card. However, many of the players are dull disappointments when it comes to

appearing in person. They have nothing to offer but a few inconsequential words and are, naturally, poorly received by the audience. There was a time when the fans relished just the sight of a screen celebrity, but those days, thank goodness, are over. Today the screen celebrity must do something. Eddie Cantor and Maurice Chevalier break box-office receipts whenever they appear in person. Both were stage favorites in pre-movie days and know exactly how to amuse an audience. Those players who can't entertain in person had better steer clear of vaudeville and the movie houses, lest their popularity (and salary) decrease.

SMALL CHANGE

Novelist—Now that you've read my latest novel, is there any change you'd care to suggest?

Publisher—Yes, a change of publishers.

DIVORCE rumors, many of which originate in the minds of columnists, have been known to do considerable harm, especially to those of whom the rumor is reported. It would be well for unscrupulous columnists and fan writers to be positive information of a rift or separation is definite before informing the public of it. Joan Crawford and Doug Fairbanks, Jr., spend much of their time denying false rumors. The same unfortunately is true of other Hollywood couples. With certain reporters it's simply a case of making news when there isn't any, but always at someone else's expense.

SAFE AT LAST!

Youth—Do you allow hunting on your farm?

Farmer—No, I don't!

Youth—Great! Then if my sweetie's father comes hunting for me here I'll be safe!

MORE Chatter: Will Rogers' next picture will be a true story revolving around his own life and titled "Arizona to Broadway." . . . Stuart Erwin refused the lead in "Under the Tonto Rim," claiming he was not a leading man. . . . Warners and Rian James, former Broadway columnist, have split. . . . Molly Picon, internationally known Jewish comedienne, is making a full-length feature for an independent producing company. . . . Charles Farrell will not return to Fox. . . . That goes for Joan Bennett, as well, who intends to freelance. . . . Tom Mix's world tour will consume between two and three years with the cowboy star making personal appearances in practically every country in the world. . . .

Director Sidney Landfield is threatened with blindness and must take a long rest. . . . Nils Asther, by the way, was temporarily blinded after makeup poisoning set in during the making of "The Bitter Tea of General Yen." . . . George Raft has been getting on Paramount's nerves lately and has been warned to do as he's told or else. . . . Art Jarrett, radio songster who appeared opposite Lupe Velez in the stage show, "Hot Cha!" has been signed for a series of shorts by Warners. . . . Charles Chaplin has completed his travel book entitled "A Comedian Sees the World." . . . He intends to take a vacation before starting work on his next picture. . . . The script of "Invisible Man," the H. G. Wells story, is still unsatisfactory, despite the fact that Universal has had no less than eleven writers work on it. . . . Marjorie Rambeau is returning to the screen and will be seen in "Strictly Personal." . . .

YOU BETCHA!

Customer—There must be a lot of money in selling pre-war Scotch.

Bootlegger—There sure is. If there wasn't, I'd quit making it tomorrow.

CONCLUDING the Chatter:

Norma Shearer was constantly and devotedly at the bedside of her hubby, Irving Thalberg, during his recent illness. . . . "Shanghai Gesture" is finally to be made by Joseph M. Schenck for United Artists. . . . A new and inoffensive treatment of the story has been made and is not objectionable to the Hays office. . . . Claudette Colbert's new contract with Paramount is said to call for \$140,000 a year. . . . Morton Downey, silver-toned tenor, is returning to full-length features and will be seen in "Radio City," an independent production, to be released through Educational Pictures. . . . Ronald Colman may possibly appear in a Broadway play, having so much time on his hands with only two pictures to make a year. . . . Ken Maynard has been signed to replace Tom Mix on Universal's schedule of westerns. . . . John Huston, Walter's son, has quit Universal's writing staff, not liking the stories assigned to him. . . . Ruth Chatterton will assist in the direction of "Lily Turner," her next picture. . . . Dorothy Jordan, let out by M-G-M, may sign with Radio. . . . Herbert Mundin, English comedian, has been resigned by Fox. . . . Mary Pickford finished production of "Secrets" four days ahead of time at a total cost of \$450,000. . . . She will not start work on "Shanty Town" until after a European trip with her hubby.

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---**MARY T. GOLDMAN**---

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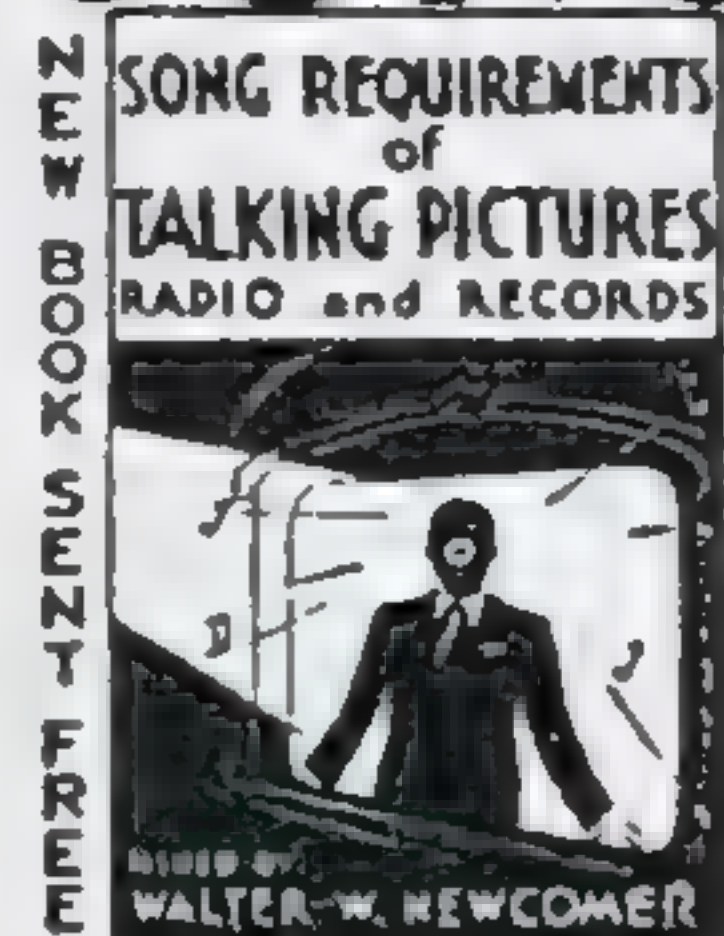
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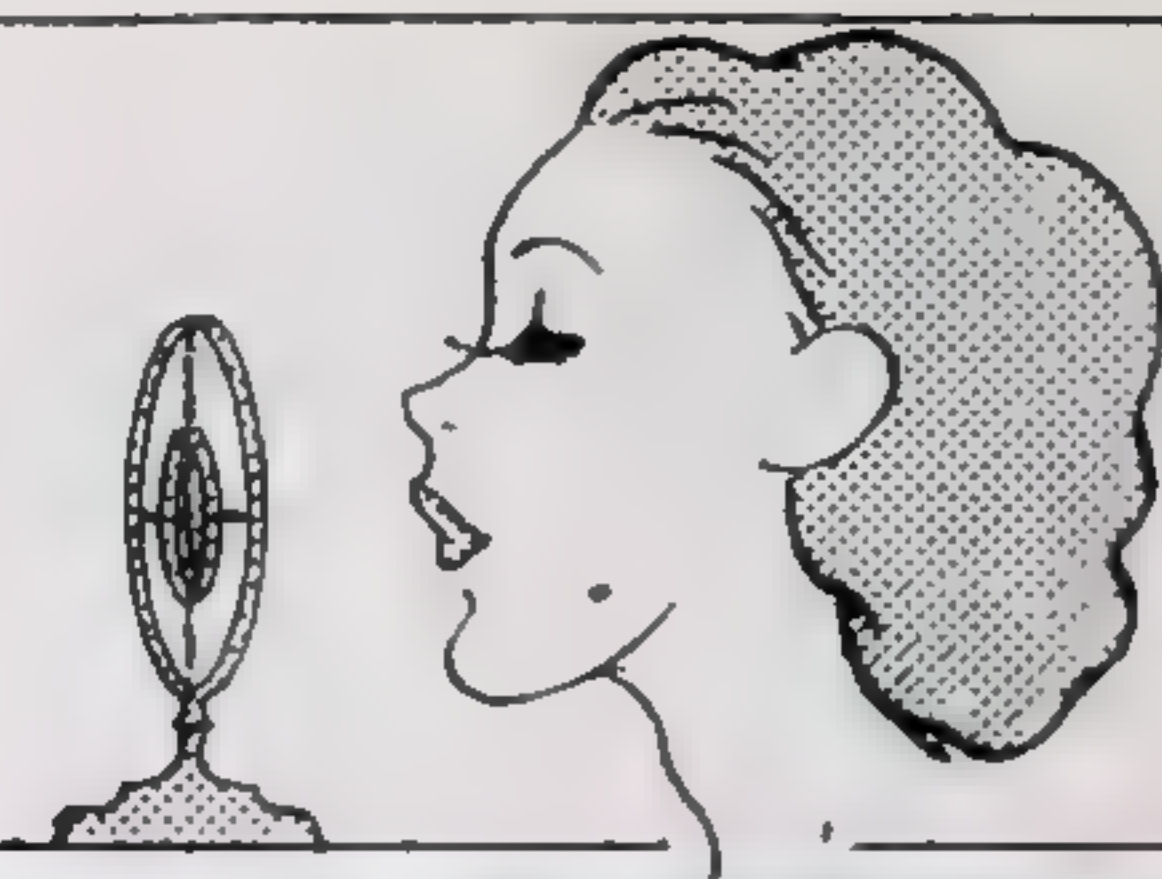
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TALKIE TIPS



We looked twice before we could believe our own eyes. Nope, it really isn't Charlie Farrell. It's Lew Ayres, and in *State Fair* he finds himself much in love with Janet Gaynor. All we can say is it isn't Farrell.

AIR HOSTESS. *Columbia.* The movies have always had an eagle eye open for new screen subjects, so perhaps it was only natural that they should finally alight on the little lady who serves refreshments to transcontinental sky passengers. Outside of that, we can't think of many reasons why this one should have been made. Evalyn Knapp and James Murray have the leads.

BILL OF DIVORCEMENT. *RKO-Radio.* An intelligently constructed photoplay, with excellent portrayals by John Barrymore, Katharine Hepburn and Billie Burke. It's the Hepburn lady's first picture, and she's swell. The minute we saw her we took Garbo's phone number off our list.

CALL HER SAVAGE. *Fox.* Mr. Bow's favorite daughter, Clara, emerges from her hideaway long enough to show everyone she hasn't lost a bit of the old Bow fire and spirit. Mrs. Bell, in fact, does right well by herself, albeit the vehicle isn't as sturdy as it might have been.

CAVALCADE. *Fox.* The ten best pictures of the year. *Reviewed in this issue.*

CHILD OF MANHATTAN. *Columbia.* Smooth-running comedy drama, with Nancy Carroll as a taxi dancer whose hard-boiled antics appeal to a hand-

some millionaire (who told you it was John Boles?). Nancy takes up her abode with John, and eventually, just to prove that virtue pays, she marries him.

CYNARA. *United Artists.* Ronald Colman is faithful, in his fashion, to Kay Francis, who happens to be away on a trip while Ronald forgets a few marriage vows with Phyllis Barry. Well worth your attention.

DECEPTION. *Columbia.* The deception in this one comes when you discover the title has nothing to do with dear old Sex. Instead, it's all about the boys who grapple each other for a living. Nat Pendleton, who wrote



Franchot Tone, Joan Crawford and Robert Young observing the antics of an unsuspecting cockroach. What the little fellow has to do with the plot won't be revealed until you see him in *Today We Live*.



Albert Conti, John Barrymore (right behind the beard) and Myrna Loy engrossed in a scene from *Topaze*, in which you will see Mr. Barrymore in what they say is his finest work since *Bill of Divorcement*.

the story, also does most of the wrestling. Mainly for men.

FAST LIFE. *M-G-M.* William Haines and Madge Evans in a rollicking comedy which concerns itself mainly with speed boat racing. Full of funny stuff, with Cliff Edwards to help along the merry moments, and Conrad Nagel playing a heavy.

FRISCO JENNY. *First National.* The best thing Ruth Chatterton has done in several tries. In this one, Ruth has dropped her English accent and come out four-square with a genuinely moving portrayal. Donald Cook heads the supporting cast.



Theodore Von Eltz looks longingly at Alice White, who looks pretty swell since she had her schnozzle bobbed. They're part of *Luxury Liner*, which has to do with life and love on an ocean liner.

HARD TO HANDLE. *Warner Brothers.* Jimmy Cagney returns to the screen as a hard-boiled promoter with an eye on Mary Brian. Mary's mother (Ruth Donnelly) keeps Jimmy pretty well suppressed, however, until he garners enough shekels to make himself interesting. It's Cagney at his best.

HELLO, EVERYBODY. *Paramount.* Several months ago Kate Smith went over the mountain to California, and here's what happened. Although the picture is full of "Pay that mortgage or get out!" stuff, it gives Kate a chance to warble four or five tunes, and that's really what she went over the mountain for.

HOT PEPPER. *Fox.* Continuing the adventures of Captain Flagg and Sergeant Quirt, those two amorous and hardy sons of the Great War. The boys, despite the fact that they must be getting along in years, are doing all right, for they have Lupe Velez practically in their clutches most of the time. Victor McLaglen and Edmund Lowe, as usual, are the gentlemen.

HYPNOTIZED. *World Wide.* Moran and Mack, plus Wallace Ford, Maria Alba and Ernest Torrence. Under Mack Sennett's direction, this one should hand out more laughs than



Why, Buck Jones, fancy meeting you here! Yessir, it's Buck, all right, and he's featured with Nancy Carroll and John Boles, in *Child of Manhattan*. First time he's been off a horse in years, they say.



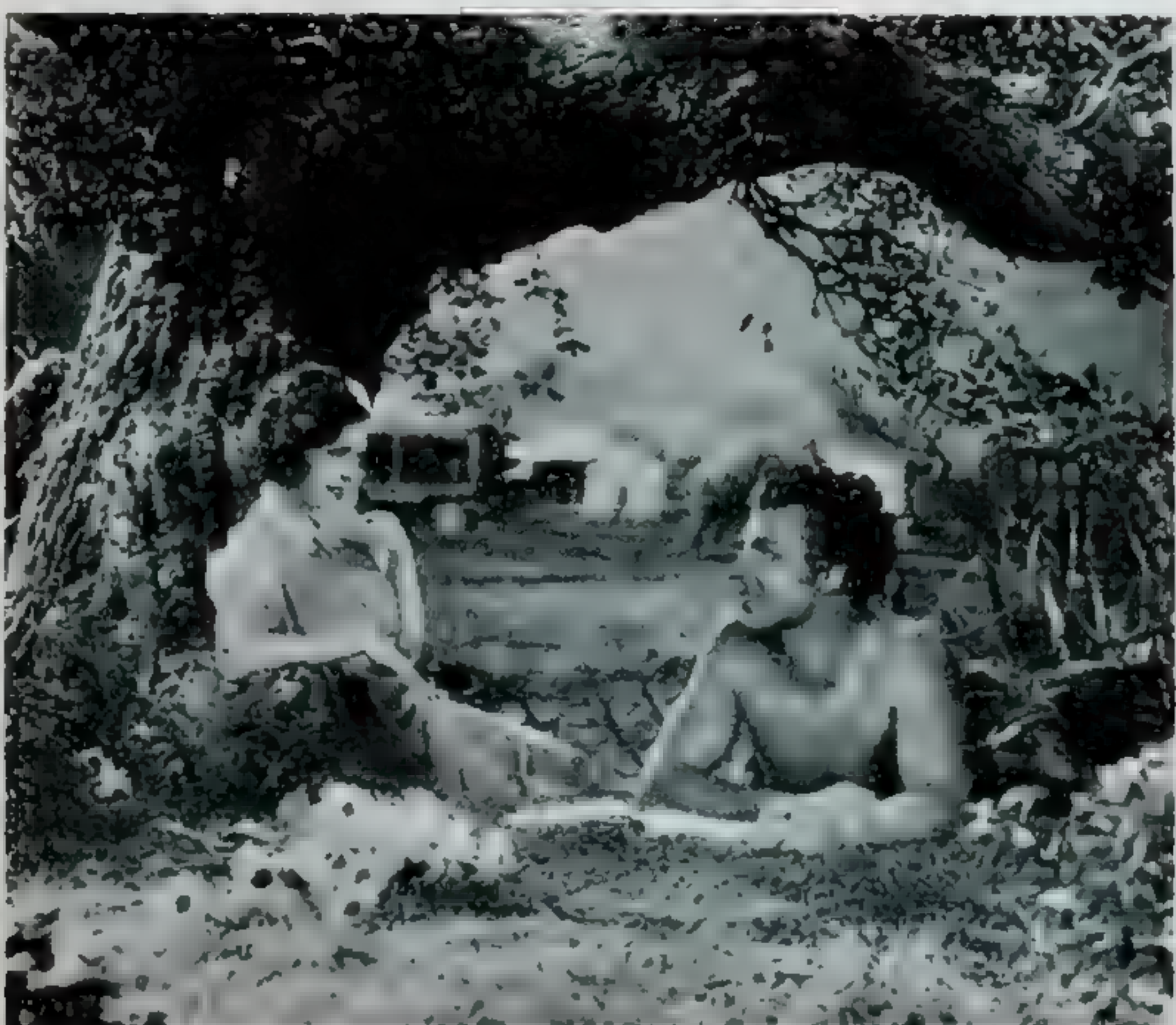
That's Gloria Stuart dispensing coffee and a come-hither glance to Lee Tracy, a soldier about to surrender. They have the leads in *Private Jones*, a comedy concerning somebody's war.

it does. As it stands, it's an example of what happens when people stretch a two-reel comedy into feature length. **I AM A FUGITIVE.** Warner Brothers. Here's one you must see. Paul Muni's gripping performance and Mervyn LeRoy's excellent direction



Bert Wheeler and Robert Woolsey, who are pals once more, do themselves proud as a couple of big game hunters in *So This Is Africa*. In this scene they're tracking down a little wild game just for practice.

combine to make it one of the year's sturdiest dramas. A terrific blow to the vicious chain gang system. **ISLAND OF LOST SOULS.** Paramount. Just about the last word in horror pictures. Charles Laughton, Richard Arlen and—shhhhh!—the Panther Woman! Reviewed in this issue. **LAWYER MAN.** First National. William Powell as a small-time lawyer who works himself into the big money and back again, all of which is depicted in a series of amusing incidents. It's Bill at his best, with Joan Blondell crowding him for the acting honors. **LUXURY LINER.** Paramount. Grand Hotel on the high seas. Interesting bits of drama in the lives of the passengers on a transatlantic liner. Large cast includes George Brent, Zita Johann, Vivienne Osborne, Verree Teasdale, C. Aubrey Smith, Frank Morgan and Alice White. Alice, by the way, turns in a delightful performance. **MADAME BUTTERFLY.** Paramount. Sylvia Sydney and Cary Grant in the latest version of this familiar tale. Interesting enough, but its theme is so ancient you find it difficult to get worked up over some of the situations. Charlie Ruggles is good in a comedy rôle. **NAGANA.** Universal. Melvyn Douglas, who is in Africa to fight the tsetse fly, finds himself bitten by that other



The young man with the permanent is Buster Crabbe, The Lion Man, and the girl to the left of the daisy is Frances Dee. They're principal players in *King of the Jungle*, which looks to be exciting.

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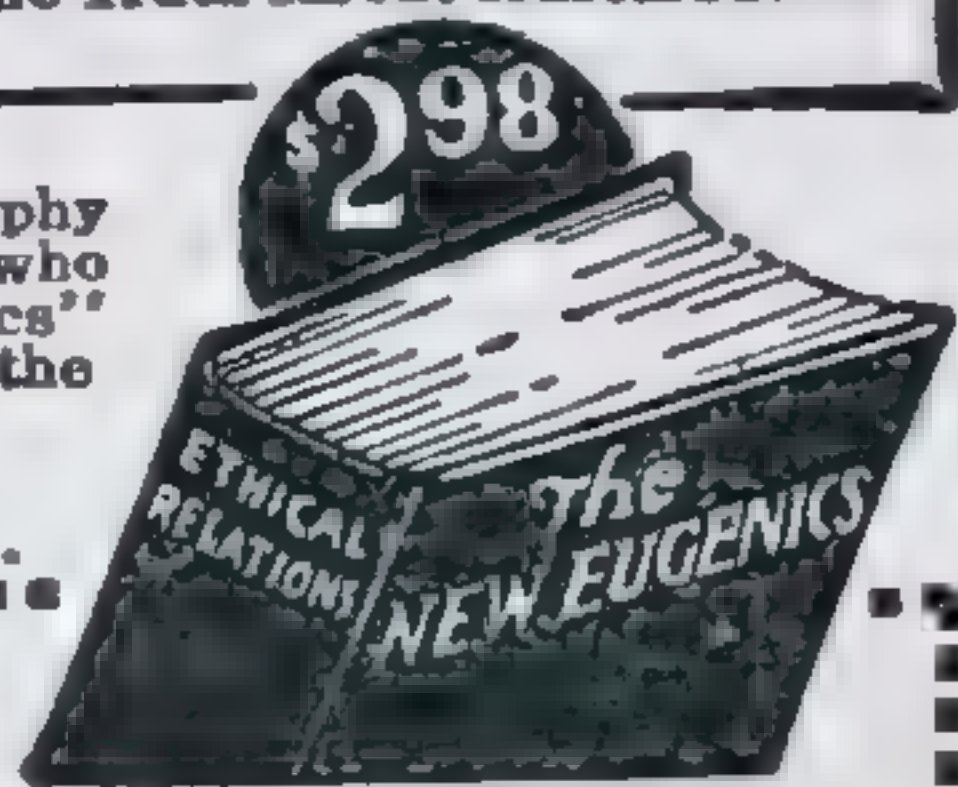
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deadly bug—love. Tala Birell is the lady, and you can hardly blame Melvyn for forgetting the tsetse once in a while. Some good jungle shots, and several exciting wild animal sequences.

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ONCE IN A LIFETIME. Universal. Still

one of the top-notch screen comedies of the year. We don't need to tell you it's Hollywood laughing at Hollywood, but we're telling you anyway. Jack Oakie, Aline MacMahon, Gregory Ratoff, Sidney Fox and ZaSu Pitts head the cast.

PARACHUTE JUMPER. First National.

Doug Fairbanks, Jr., in a lively conglomeration of action, comedy and drama which almost makes you forget the plot is rather loose and insipid. Bette Davis and Frank McHugh give Doug swell support. Worth a visit.

RACKETY RAX. Fox. A gangster buys

himself a college and reaps a harvest of gold with a football team composed of a hand-picked garland of mugs and piano movers. The climax arrives in the big game with a rival gangster's team, when the boys shellack each other with bombs. Victor McLaglen heads the cast.

RASPUTIN AND THE EMPRESS. M-G-M.

We tried to make up something about "Goldilocks and the Three Barrymores," but we couldn't. Anyway, it's Ethel, John and Lionel, for the first time together on any screen. *Reviewed in this issue.*

RED DUST. M-G-M. Jean Harlow and

Clark Gable in a highly entertaining drammer packed with racy dialog and snappy performing. Deals with life in the raw on a rubber plantation. Mary Astor and Gene Raymond have featured parts.

ROCKABYE. RKO-Radio. Connie Ben-

nett, whose loves have been legion (American and Foreign), lures Joel McCrea from his loving wife, but remorse sets in and she ships Joel back to his own hearthstone while she carries on—a smile covering her sorrow—with Paul Lukas.

SECOND HAND WIFE. Fox. Sally

Eilers as a stenographer who becomes the second bride of Ralph Bellamy. Has interesting bits, but not enough of them to shine through the rather cloudy story.

SHE DONE HIM WRONG. Paramount.

Mae West, who has done more for Sex than any contemporary American, gets her first starring rôle. It's a talkie version of her *Diamond Lil*, with Mae as a honky-tonk singer in a Bowery rendezvous. Noah Beery and Cary Grant head the supporting cast.

SMILIN' THROUGH. M-G-M. Norma

Shearer, Fredric March and Leslie Howard in a pleasant and beautiful revival of a favorite of the silent days. If you haven't seen it you'd



What once was known as *The Lady* is now *The Past of Madame Blanche*. On the other hand, Irene Dunne is still Irene Dunne, and title changes don't bother Una Merkel and Phillips Holmes a bit, either.

better rush around and find it somewhere.

STATE FAIR. Fox. Will Rogers, Janet Gaynor, Lew Ayres, Norman Foster, Sally Eilers and practically everyone else in a well-done tale of life in Iowa. As the title may have suggested, the plot concerns itself with the state fair, and shows you how city slickers disrupt the bucolic bliss of the happy farmer.

THE CONQUERORS. RKO-Radio.

Richard Dix and Ann Harding in a story of America's birth and upbringing. It's patterned after *Cimarron*, but doesn't possess the epic qualities of the latter. Guy Kibbee and Edna May Oliver are first-rate in supporting rôles.

THE DEVIL IS DRIVING. Paramount.

An inside look into the "hot car" racket, with Edmund Lowe as a tough mechanic who loves honesty and Wynne Gibson. Plot is rather unusual, and, although you may have to stretch your imagination in a few spots, it's good action stuff.

THE HALF NAKED TRUTH. RKO-

Radio. Story of a high pressure press agent and his stunts, with Lee Tracy playing the lead and Lupe Velez portraying what, if you can judge by her costumes, must be the title rôle. Frank Morgan and Eugene Pallette are excellent in comedy rôles. One of the better ones.

THE KID FROM SPAIN. United Ar-

tists. Eddie Cantor's Spanish blood rises to the occasion, and what with beautiful sets, gorgeous girls and Lyda Roberti, you have a good musical picture, even though it doesn't measure up to Eddie's previous epics. Still, gorgeous girls are gorgeous girls.

THE KING'S VACATION. Warner

Brothers. George Arliss as an amiable monarch who deserts his throne to return to the lady he loved as a youth. He learns, however, that dream girls don't always come true, and that his wife, the queen, is his real love. Pleasant stuff.

THE MATCH KING. Warner Brothers.

The alleged life and times of Ivar Kreuger, the Swedish financier. Warren William portrays the Scandinavian gentleman who loses his heart to a glamorous movie queen who wants to be alone. Lili Damita has the feminine lead.

THE PENGUIN POOL MURDER. RKO-

Radio. Murder in the aquarium, almost before the very eyes of Edna May Oliver and her class of grammar school kids. A fairly amusing mystery, due mainly to the antics of Miss Oliver and James Gleason, who

plays a comic detective.
THE SIGN OF THE CROSS. Paramount. Cecil B. DeMille is at it again, and this time he has a super spectacle very much worth seeing. Claudette Colbert, Fredric March, Charles Laughton and Elissa Landi head the cast, which includes several thousand people, a nice collection of lions and a couple of hundred elephants. It has everything, in fact, but a Panther Woman.

THE SPORT PARADE. RKO-Radio. Joel McCrea and Bill Gargan as a couple of college athletes who grow up and fall in love with Marian Marsh—which proves that athletes aren't always dumb. Amusing stuff, with a very comical radio announcer bit by Robert Benchley.

THE UNDER COVER MAN. Paramount. George Raft on the lookout for the guy who murdered his father, not to mention Nancy Carroll's brother. Even though you're quite sure things will end up nicely for Nancy and George, there is sufficient suspense and action to make this a highly entertaining drama.

THE VAMPIRE BAT. Majestic. Another horror flicker, with Lionel Atwill draining the blood of innocent bystanders in the interest of science and the dear old box-office. And he'd still be terrorizing the good citizens of Kleinschloss had not Melvyn Douglas arrived. Mr. Douglas saved the U. S. Marines a nasty job.

TONIGHT IS OURS. Paramount. Adapted from *The Queen Was in the Parlor*, one of Noel Coward's rare stage flops. Claudette Colbert and Fredric March do all they can with it, but it remains a stodgy and quite dull piece of screenfare.

TROUBLE IN PARADISE. Paramount. Ernst Lubitsch takes a light and fluffy tale of a lady and gentleman crook and makes it sparkle with gaiety. Herbert Marshall, Miriam Hopkins, Kay Francis, Edward Everett Horton and Charlie Ruggles head a grand cast.

20,000 YEARS IN SING SING. Warner Brothers. Warden Lewis Lawes' stirring story of the Hudson river's famous hostelry, with Spencer Tracy in the lead turning in a superb performance. In smaller rôles, Bette Davis and Warren Hymer help matters considerably.

WHISTLING IN THE DARK. M-G-M. A detective story writer is taken in hand by a mob of gangsters who compel him to plan a perfect crime for them. A rollicking comedy, with Ernest Truex, who starred in the stage version, assisted by Una Merkel and Johnny Hines. Plenty of laughs for everyone.



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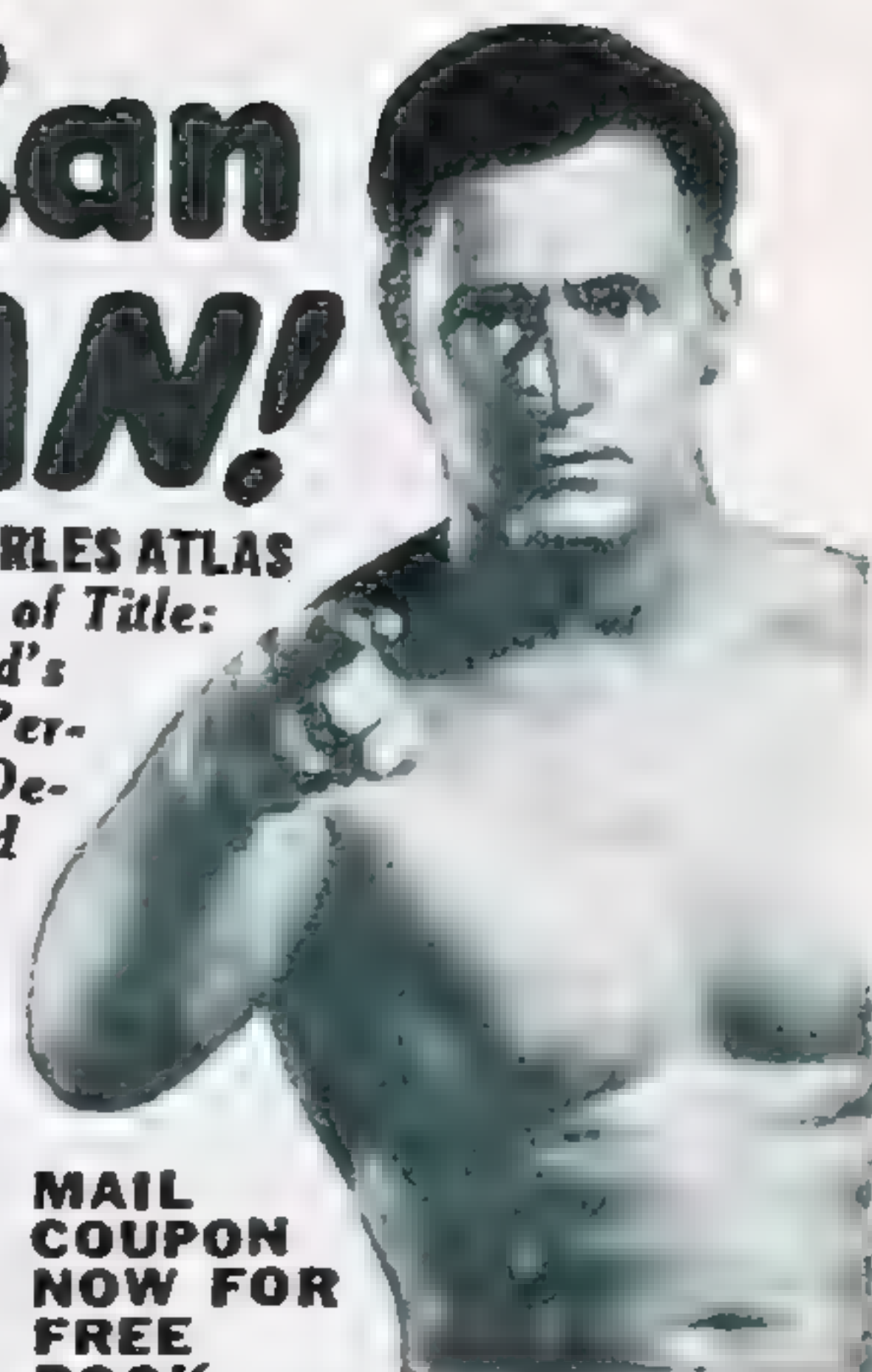
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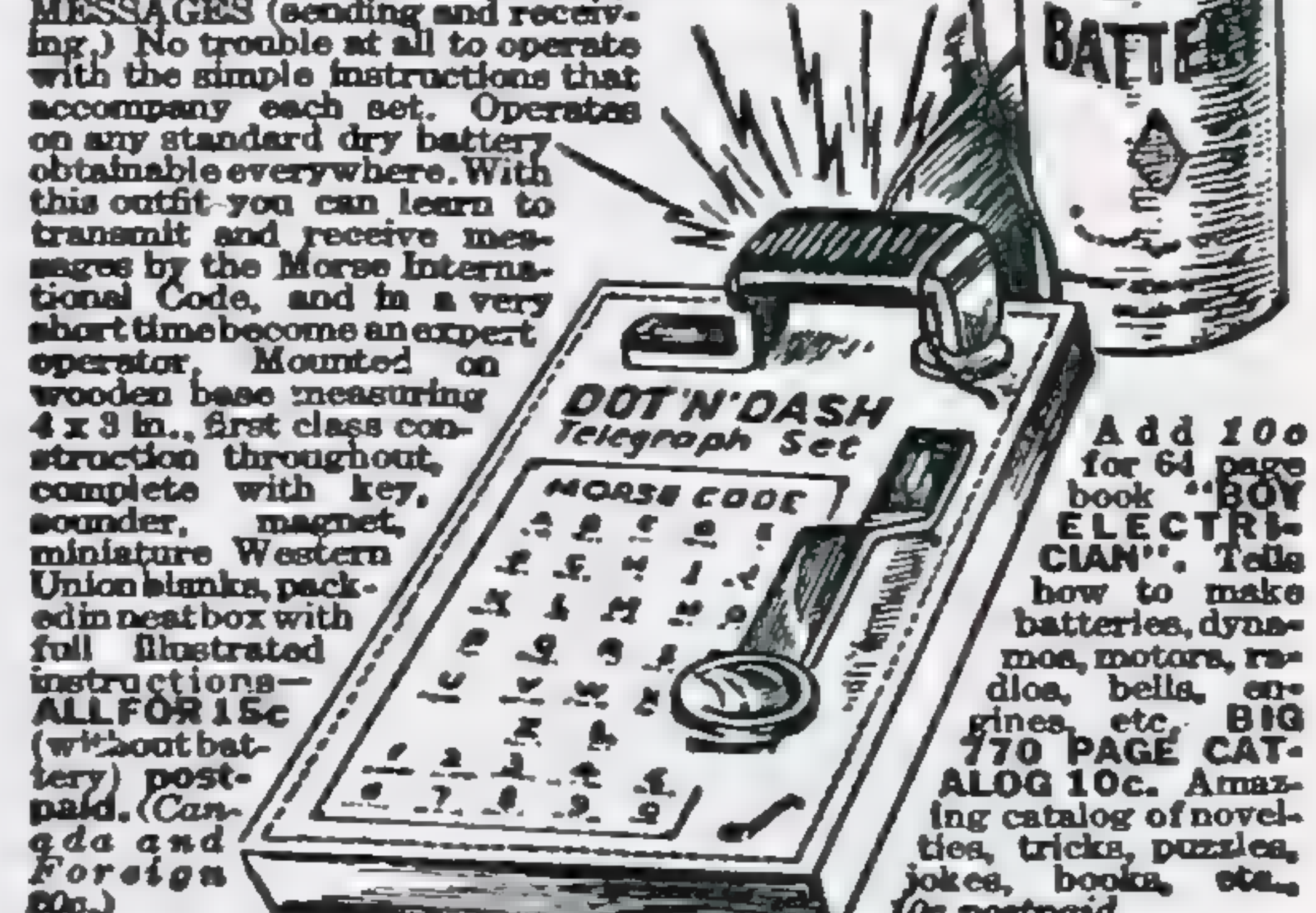


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And shotgun weddings, understands Wynne, are said to be things of the pash.

According to Schedule

CLEAR ALL WIRES, an unusually spectacular newspaper play which clicked profitably well as a stage play, will be the next Lee Tracy offering. His supporting cast consists of several favorites including James Gleason, Una Merkel and C. Henry Gordon, old Mr. Menace, himself. Benita Hume, a foreign beauty of whom you've heard much and seen little, is Lee's leading lass. It's a story just made for energetic Lee.

Production is well under way on *Song of Songs* which stars Marlene Dietrich, lady of the legs. Josef Von Sternberg is not directing his Marlene in this picture and it will be interesting to see just what results are attained by Rouben Mamoulian who has the choice directorial assignment. Alison Skipworth and Hardie Albright play important rôles. Let's hope Rouben gives us a glimpse or two of Marlene's w. k. stems.

With the baseball season not far off, Joe E. Brown is completing his comedy of the diamond, titled *Elmer the Great*. Mervyn Le Roy is director and Ring Lardner, famed humorist, is the author. Joe's femme interest is Patricia Ellis and Patricia is certainly loveliness personified. Others appearing in *Elmer the Great* are, Frank McHugh, Preston Foster, Claire Dodd, Berton Churchill, Emma Dunn and Sterling Holloway. Joe would rather play baseball than act, they say.

Katharine Hepburn, quite the sensation in John Barrymore's *Bill of Divorcement*, makes her second American screen appearance in *The Great Desire*. Billie Burke, wife of the late Flo Ziegfeld, again appears with Katharine, playing a most prominent part. Colin Clive and Helen Chandler also are featured players. RKO-Radio has a feeling that Katharine will develop into another Garbo.

Gilbert Roland is playing opposite Constance Bennett in her forthcoming feature, *Our Betters*. Let's hope the picture proves more entertaining than did *Rockabye*. Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Minor Watson, Violet Kemble Cooper and Virginia Howell comprise Constance's support.

◆
Today We Live, an M-G-M special, co-stars Joan Crawford and Gary Cooper, borrowed from Paramount. It's rumored to be just about the best thing that Joan has done. Franchot Tone, snatched from Broadway, and Robert Young are featured as is Louise Closser Hale and Tad Alexander. A love scene with Joan and Gary alone is worth seeing.

◆
College Humor, which, incidentally, has nothing whatever to do with the magazine of the same name, will show Richard Arlen, Bing Crosby and Frances Dee bouncing about in a good old collegiate atmosphere. They'll be ably assisted in the bouncing by Burns and Allen (certainly you've heard them on the radio!) and Randolph Scott, reformed cowboy star. Wesley Ruggles is the director.

◆
Fans are impatiently awaiting the release of *The White Sister*, co-starring Helen Hayes and Clark Gable. Director Victor Fleming has finished his work and turned the



POSED BY SHEILA TERRY, APPEARING IN WARNER BROTHERS PICTURES.

The motorist who stopped at the garage for anti-knock fluid, states Sheila, didn't want it for his car, he wanted it for his wife.



Herbert Marshall

"WILL HE BE THE GREATEST SCREEN LOVER?"



Elinor Glyn

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Lots of other absorbing reading in the April issue, including: "Take My Advice," Faith Baldwin's counsel to various movie stars; "Norma Shearer Talks About Joan Crawford"; "George



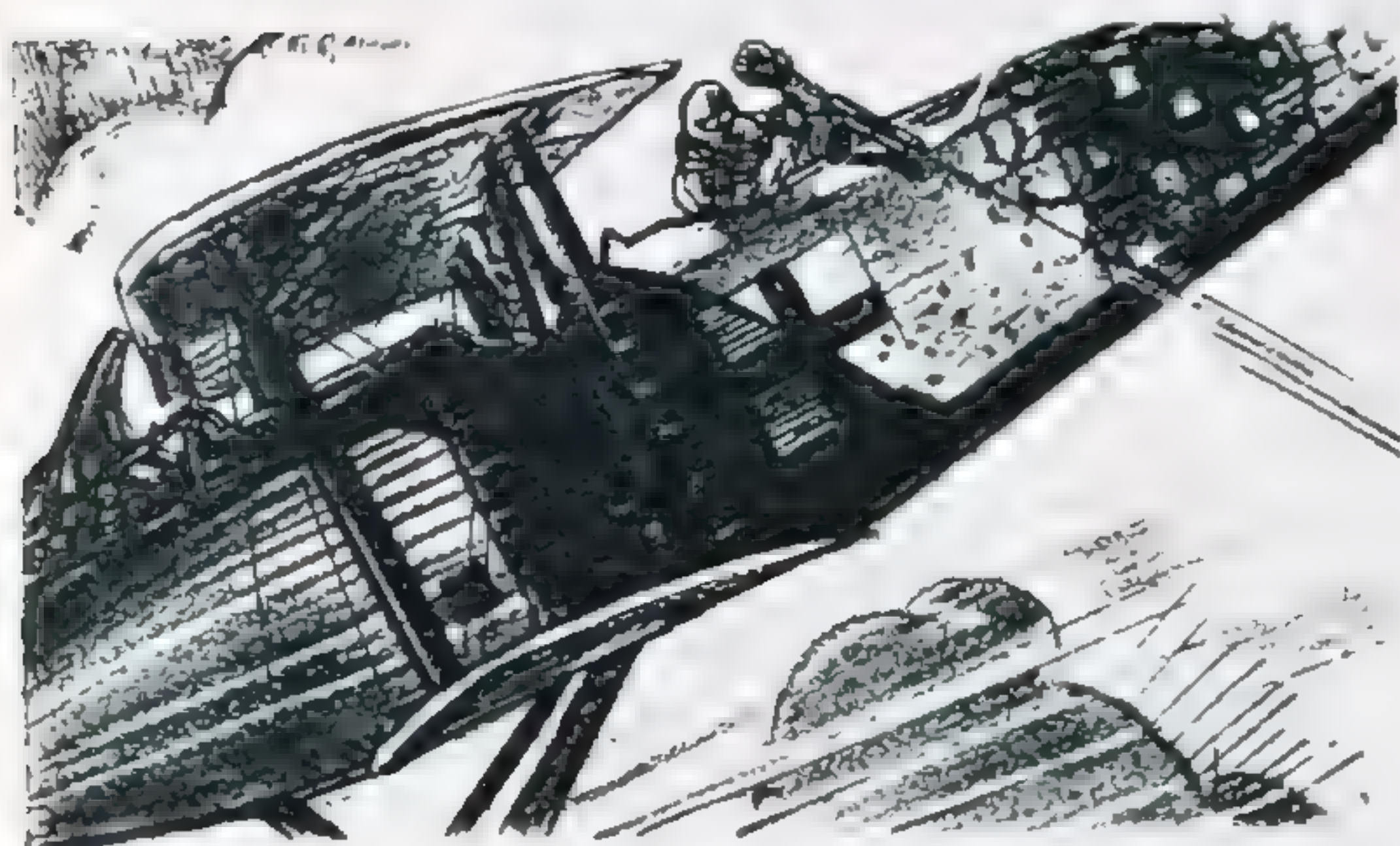
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POSED BY MURIEL EVANS AND CHARLEY CHASE, APPEARING IN HAL ROACH-METRO-GOLDWYN-MAYER-COMEDIES.

"Don't try to make it up to me! I heard you come in between two and three this morning, didn't I?"

"That's right, dear; two fellows were holding up my right side and three were holding up my left."

film over to the cutting room. The story has been done before and is known to be absolute box-office. Combined with the tremendous appeal of both Helen and Clark box-office records should be in for their greatest shattering.

John Gilbert is making another picture. It's called *Rivets*. His last effort, *Downstairs*, wasn't half bad and indicated that Jack is on the way back to top-notch popularity. *Rivets* will tell the story. Mae Clarke is his leading lady. Others appearing with Jack are Sterling Holloway, Vince Barnett, Robert Armstrong and Warner Richmond. Good luck, Jack!

GEORGE ARLISS and monocle are next to be seen in *The Adopted Father*. The title seems to give a pretty good idea of what the

picture is about and in George's case titles are seldom misleading. Bette Davis and Hardie Albright, along with J. Farrell MacDonald are outstanding among the featured players. Keep an eye on Bette.

Jack Holt, who hasn't been seen much of late, has finished with the production of *Fever* and it's now ready for release. Lilian Bond is his leading lass and others of importance in the picture are Barbara Barondeff and Ward Bond. Isn't it a shame the combination of Jack Holt and Ralph Graves had to break up?

Sailor's Luck sounds like a colorful flicker. James Dunn and Sally Eilers, together again, are featured. Sammy Cohen, who used to be a leading comic in silent pictures, returns

to the screen for an important comedy rôle. Lucien Littlefield, Esther Muir and Frank Moran are also in *Sailor's Luck*. Raoul Walsh, doing the directing, is just the man for this type of picture.

Vina Delmar's torrid tale, *Pick-Up*, is well under way with Sylvia Sidney and George Raft getting top-billing. The story has been toned down considerably, but still packs a lusty punch.

Marian Marsh, who isn't making as many pictures as she did but should, will soon be seen in *The Eleventh Commandment*, whatever one that is. Marian will be surrounded by a capable cast of supporting players including Alan Mowbray, Alan Hale, Marie Prevost, Gloria Shea, Lucien Littlefield, William V. Mong and Lee Moran.

George Sidney and Charlie Murray have been re-united for another of the Cohens and Kellys series. This new one is called *The Cohens and Kellys in Trouble*. Maureen O'Sullivan and Andy Devine are featured. The *Abie's Irish Rose* formula will never die.

The Woman Accused, in production at Paramount, will be along the lines of *If I Had A Million* in that a whole corps of well known writers contributed to the script. Here are some of the contributors: Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Gertrude Atherton, J. P. McEvoy, Ursula Parrott and

Sophie Kerr. Some crop of writers! And here are some of the players to appear in the picture: Nancy Carroll, Cary Grant, John Halliday, Louis Calhern, Irving Pichel, Lona Andre, Frank Sheridan, John Lodge and Gertrude Messinger.

Sari Maritza will have a bewitching part to play in *A Lady's Profession*. It's the type part that Wynne Gibson might have played to the Nth degree had she not threatened to quit if given another such rôle. Besides Sari, *A Lady's Profession* boasts of Alison Skipworth, Roland Young, Kent Taylor, Roscoe Karns, Warren Hymer and George Barbier.

Zoo in Budapest is a queer title, isn't it? That's what the next Loretta Young picture is called. It's being made by Fox who borrowed Loretta from the Warner Brothers. Gene Raymond, borrowed from Paramount, plays the leading masculine rôle. Others in the picture are O. P. Heggie, Frances Rich and Murray Kinnell.

Nancy Carroll and Paul Lukas have completed *Kiss Before the Mirror* for Universal. Frank Morgan is prominently cast, also Gloria Stuart, Jean Dixon, Charles Grapevin and Walter Pidgeon. Incidentally, if musicals had continued popular, Walter would have been a great star, as he has an excellent singing voice and was well on the road to stardom when the musical comedy type of flicker flopped.

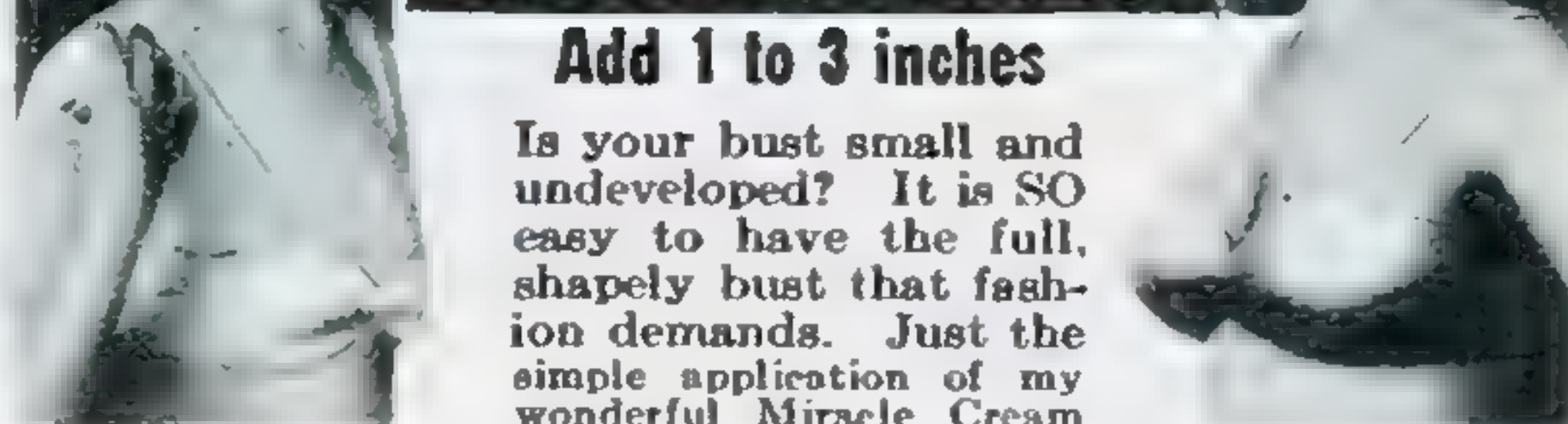


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Ye Editor Goes to Ye Talkies

CAVALCADE

(Continued from page 43)

the time, England is at war with the Boers and Clive patriotically leaves Diana and their sons for active service. It is here you realize the anguish which is a young wife's when her husband is torn away by the clutches of greedy war. Diana's second great sorrow is the loss of her oldest son, some years later, when the Titanic, with him honeymooning on board, strikes an iceberg and sinks. With the World War, her youngest enlists and Clive, although on in years, returns to the service. The aftermath brings new sorrows.

Prices may be advanced for the showing of *Cavalcade*, but do try to see it. To miss one of the greatest pictures ever produced is inflicting much too much self-punishment.

RASPUTIN AND THE EMPRESS

(Continued from page 43)

footing in the royal household and his authority gradually increased. By the time the World War started, he had things so well knit together for himself that Rasputin was far more powerful than even the Czar.

However, aside from the three Barrymores being in it, *Rasputin and the Empress* has nothing much else to get excited about.

THE ANIMAL KINGDOM

WHAT is a man supposed to do when he learns that his wife really is his mistress and his mistress is actually his wife? That's the problem upon which is based *The Animal Kingdom*, with Leslie Howard, Ann Harding and Myrna Loy being those chiefly concerned with the singular situation.

It unfolds almost identically the same as did the stage play of the same name which also had Leslie in the leading rôle. Of course, there are a few changes, mostly in the dialog. His supporting cast is shades stronger than that given him on the stage.

The picture is presented in the same subtle, sophisticated style as was the play, but the pleasant naturalness with which Leslie performs checks all possibility of its being sneered at as high hat film fare.

Myrna Loy, slinkingly seductive, marries Leslie while Ann is away on a trip. It's a shock when Ann hears the news as she and Leslie for a number of years had been a lot more than just pals. Leslie insists it doesn't mean the end of their seeing each other, but Ann, ladylike, rules otherwise. It isn't long, though, before the rule is somewhat shattered.

Without Leslie in the leading



POSED BY CHARLIE MACK, WALLACE FORD, CHARLIE MURRAY AND A PLAYER IN "HYPNOTIZED," A MACK SENNETT-WORLD WIDE COMEDY.

"This hokus pocus might be okay, but it's nothing like the snake dances I witnessed when we sailed to India."

"Oh, yeah? Well, for that matter, I bet they don't compare to the ones I've seen dancing as I leave the ship's bar every night."



POSED BY NINA VELDIR, APPEARING IN EDUCATIONAL COMEDIES.

Nina has noticed that a person who gets an indescribable thrill usually spends three or four hours describing it to you.

rôle, it's questionable whether or not the story would ring true. After all, the character he enacts is a selfish sort of chap and if not cleverly played would be an unsympathetic individual which just doesn't go with movie heroes.

William Gargan, as Leslie's valet, has the second best part in the picture. He scored heavily in the original stage play and triumphs again in the talkie. He's got a contagious smile, is handsome and has a fine speaking voice. He played the marine in Joan Crawford's *Rain* primarily because of his excellent work in the stage version of *The Animal Kingdom*.

It's a well directed picture, carefully cast and although the story is none too strong, as a whole, it's interesting entertainment.

THE MUMMY

IMAGINE an Egyptian mummy, dead over 3000 years, coming back to life and roaming mysteriously about and you've a good idea of what Boris Karloff's latest horror flicker is about. It won't give you the chills-and-fever scare that *Frankenstein* gave, yet it will forcefully remind you of any weird nightmare you might have had after eating a second helping of mince pie. Or was it Welsh rarebit?

Karloff's amazing facial make-up as *The Mummy* rivals any the late Lon Chaney ever attempted. It looks exactly like a decayed substance which centuries ago was a human head. As it gradually returns to life with its eyes slowly opening and the dry, dusty lips parting you'll witness a screen sight such as you've never seen before. Certainly nothing more grotesque or hideous in make-up ever has been achieved and your nervous system, if it functions at all, will readily testify.

Much of the picture is given over to the preparations and actual excavation work of the Field Museum. While all this is admittedly interesting, nevertheless, it's the thrilling, startling and terrifying stuff expected of Karloff as *The Mummy* that you're anxious to see and the more the better.

Zita Johann, as a doctor's daughter connected with the expedition, plays the feminine lead. She's of Egyptian heritage and is later discovered to be the reincarnation of a princess. A princess, no less, who, centuries ago, was the girlfriend of the living mummy. As she comes under the spell of *The Mummy*, her life is endangered since he's still very much in love with her and has in mind some sort of death pact.

Particularly recommended for those with low blood pressure.



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ISLAND OF LOST SOULS

THE current trend of flickers seems to be to inject a generous assortment of frights so the fans will have a good old horrifying time of it. *Island of Lost Souls*, from the story by H. G. Wells, has been unsparingly injected. But, thanks to Charles Laughton's colorful performance as a brilliant but demented scientist, the implausible tale is quite believable.

Feminine fans will probably find that at times it's much too grotesque and revolting to comfortably watch. There is somewhat of a romance, but there is so much else besides that it's insignificant and of little importance.

The Panther Woman, of whom you must have heard by now, appears in *Island of Lost Souls*. She's one of the scientist's prized creations. His foremost, in fact. You're led to believe that at one time she was a panther,



POSED BY FRANKLYN PANGBORN AND MARIE PREVOST IN "PICK ME UP," A UNIVERSAL COMEDY.

"Right in front of all the guests my wife accused me of being a drunkard."

"Was your face red?"

"No, just my nose."

but through some ungodly experiment she gradually took on the form, flesh and mannerisms of a woman. Kathleen Burke is the Panther Woman and for her first screen appearance handles a difficult rôle with much more skill than was expected.

Richard Arlen plays a prominent part, being shipped to the *Island of Lost Souls* through no desire of his own and certainly through no desire of Charles Laughton, who had steadfastly guarded his mysterious isle from the intrusion of outsiders. The skipper of a ship bringing animals for experimental purposes to the scientist had picked up the shipwrecked Dick at sea, grew to hate him and decided he'd drop him off with the beasts whether he was wanted or not.



POSED BY GEORGE RAFT AND SHIRLEY GREY IN "IF I HAD A MILLION," A PARAMOUNT PICTURE.

"I'm sorry, honey, but I have to confess that the money I was saving for your new fur coat has been lost. I got into a poker game last night."

"But I thought you didn't know how to play poker."

"I don't."

On such an isle of horror, he was treated surprisingly well, but simply because the doctor was anxious to see the reactions of his Panther Woman toward an attractive male.

Island of Lost Souls is a remarkably interesting thriller.



POSED BY WALTER CATLETT AND A PLAYER IN "A-HUNTING WE SHALL GO," A UNIVERSAL COMEDY.

MacScotto—Miss Pencilpad, you cute little dickens, how about letting me buy your stockings from now on?

Stenog—No, thanks, Mr. MacScotto; I'd rather keep right on wearing silk ones.

MOST AMAZING INTRODUCTORY OFFER EVER ATTEMPTED!



WITOL'S COCOANUT OIL SHAMPOO
A wonderful hair and scalp cleanser. Aids to remove excess oil and dandruff. Very popular. Price, 75c



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gives hair that natural looking lustre and brilliant healthful glow. Price, 75c



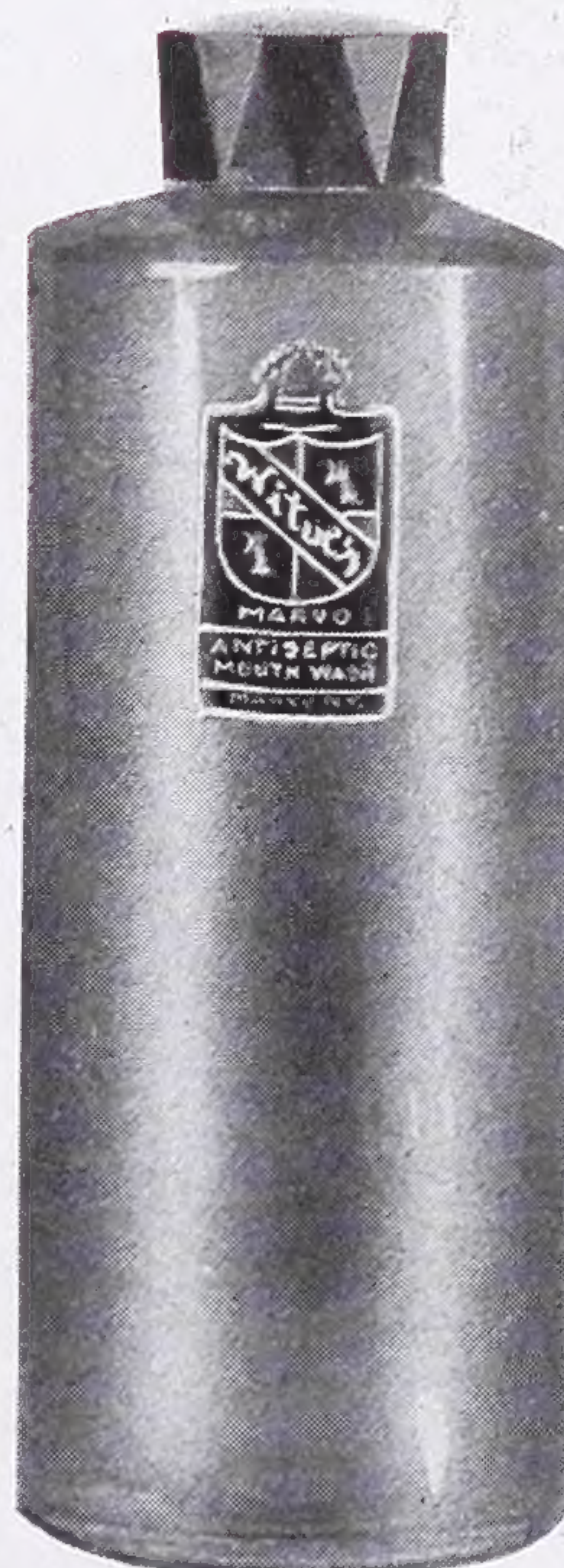
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This cream is all the rage now, having deep pore cleansing properties. Helps keep skin soft, smooth and youthful looking. Price, \$1.00.



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Cleans and makes skin white, ivory-like, beautiful. It promotes lily white, ivory clearness, as if the skin had been bleached. Price, \$1.00.



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Aids healing, is astringent, antiseptic, and deodorizing. Price, \$1.00.



WITOL'S INDELIBILE LIP PASTE
Very adhesive and smooth. Not affected by moisture. Blends to any complexion. Price, \$1.00.



WITOL'S NEW SKIN FACE POWDER
gives skin that smooth, clear look and the complexion that youth-like spotless appearance. Delightfully perfumed. All shades. Price, \$1.00 large box



WITOL'S "FLOWERS OF SPRING" PARFUM
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GIRL DISAPPEARS IN THIN AIR



ILLUSION:

The Oriental girl reclines on a sheet of plate glass supported by two slaves. The magician waves a white sheet...pronounces a few magic words...Presto! She has *disappeared* in thin air.

EXPLANATION:

One of the "slaves" is a *hollow dummy*. When the magician holds up the sheet the lithe little lady disappears completely—into his empty figure.

IT'S FUN TO BE FOOLED ...IT'S MORE FUN TO KNOW

Here's a trick used in cigarette advertising. It is called "Coolness." **EXPLANATION:** Coolness is determined by the speed of burning. *Fresh* cigarettes, retaining their full moisture, burn more slowly...smoke cooler. *Dried-out* cigarettes taste *hot*.

Camels are cooler because they come in the famous air-tight *welded* Humidor Pack...and because they contain *better tobaccos*.

A cigarette blended from choice, ripe tobaccos tastes cooler than one that is harsh and acrid. For coolness, choose a *fresh* cigarette, made from *costlier* tobaccos.

It is a fact, well known by leaf tobacco experts, that Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand.

Smoke Camels...give your taste a chance to sense the difference.



Copyright, 1933, R. J. Reynolds Tobacco Company

Your CAMELS are always kept fresh in the air-tight, welded Humidor Pack.



No Tricks—just Costlier Tobaccos
IN A MATCHLESS BLEND